

*Leading Publication  
in the World of  
Offset-Letterpress Printing*

# The *Inland* Printer

*How You Can Use Color in the Plant*

*What Wives Think of Salesmen's Jobs*

*When an Engineer Becomes a Printer*

*Beware of Human Factors in Pricing*

*Simple Cost Procedures Can Pay Dividends*

**November 1955**





## THE PIVOT THAT SAVED A MILLION HOURS . . .

At least that's our best guess on the time saved in composing rooms by Linotype keyboards that *swing open* (an exclusive feature) on a hinge pivot like this. Once the keyboard swings out, every part in it is within easy reach. What could be simpler? And how vital for *quick, economical maintenance!* Want to save time . . . and cut costs? Then look at a Linotype. Its many exclusive features like the swinging keyboard make it the *world's leader* in machine typesetting.



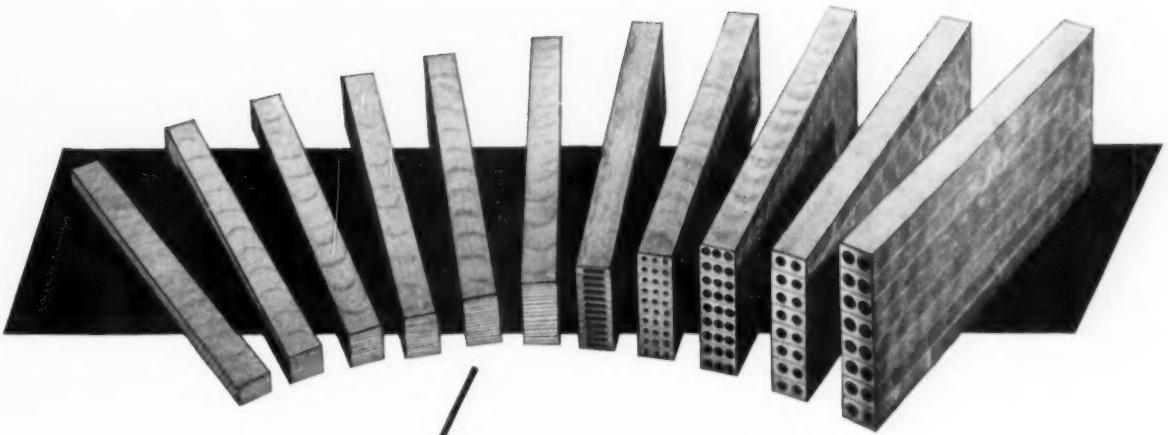
• LINOTYPE •

Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, N.Y.

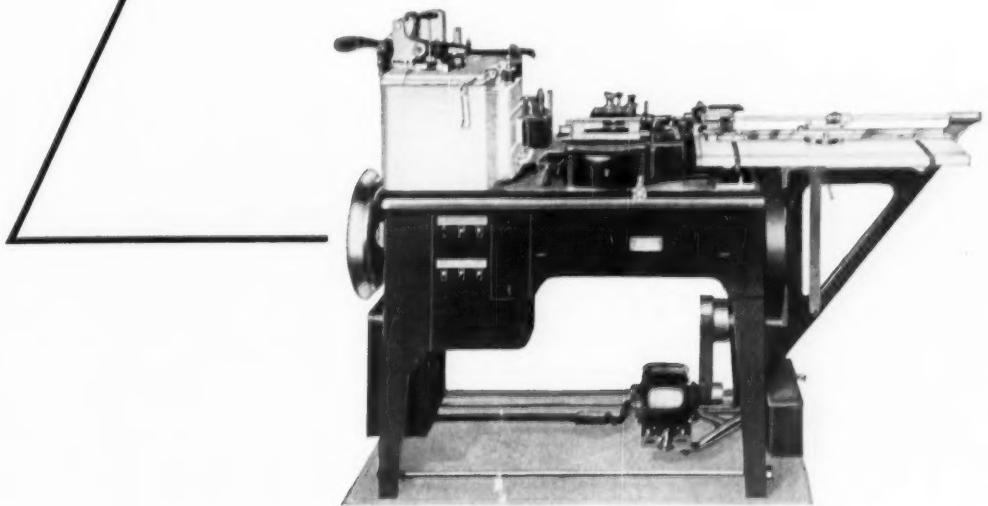
Set in Linotype Times Roman and members of the Spartan family

Agencies: Atlanta, Boston, Chicago, Cleveland, Dallas, Los Angeles, New York, San Francisco. In Canada: Canadian Linotype, Limited, Toronto, Ontario

LEADERSHIP    THROU G H T    R E S E A R C H



Here are aptly illustrated Elrod versatility and its wide range of product—an abundance of leads, slugs, rule border and base material from 1 point to 36 points in thickness—all from a single machine. Simple in design and mechanism, the Elrod consistently delivers an accurate product of high quality that meets exacting modern printing requirements. An Elrod installation in your plant will help to end strip material shortages, with consequent wasteful practices, and assures a continuous supply for most composing room needs. The Elrod is dependable, efficient equipment which has proved itself through the years in hundreds of important printing and publishing plants, to complete satisfaction of the user. Write us for full information as to how the Elrod will help you to lower material production costs and better the output of the composing room in your plant.



# The Elrod

**Ludlow Typograph Company** 2032 Clybourn Avenue, Chicago 14

Set in members of the Ludlow Tempo family

**SPOTLIGHT**  
**ON SUPERIORITY**



18th Century vase in classic black and white jasper  
Courtesy, Josiah Wedgwood & Sons, Inc.



**Rising**

Ask your printer or paper merchant to show you the Rising group  
of papers . . . a superior sheet for everything from a wedding  
announcement to a stock certificate. Qualities up to 100% Rag.

RISING PAPER COMPANY...IN THE BERKSHIRES, HOUSATONIC, MASS.



THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

## LETTERS TO THE EDITOR

### If It Takes Guts, See Us!

Editor, *The Inland Printer*:  
Congratulations!

I would not have thought it possible that you folks would have the guts to print the letter of Lars R. Gilson in the September issue.

The paper boys seem to be getting away with murder.

But, everything has its compensations. Is not Mr. Gilson getting more money for his waste? Does not the paper company pay more for waste? Does not continued expansion of mills guarantee Mr. Gilson a steady flow of stock? Or would he like some more shortages, with resultant black markets?

I wonder if Mr. Gilson will lower prices to his customers, a few years hence, when synthetics creep in and start to roll prices back on more expensive stocks.

Hope, the price advances are indicative of a healthy economy. It's money in motion. Let's look at it big and keep it rolling.

—John M. Flynn, 275 West 238th Street, New York 63, New York

### Type Specimens in New Zealand

Editor, *The Inland Printer*:

I have read with great interest the article by Alexander Lawson in the July 1955 issue of your journal, entitled "Type Specimen Book Will Help Printer's Customers." Mr. Lawson's article of the various methods of producing specimen books and of making them useful both to customers and to the printer is a critical analysis of an important feature of the printing trade.

(Turn to page 4)

### Manuscripts

The *Inland Printer* will accord manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to *The Inland Printer*, 309 West Jackson Boulevard, Chicago 6, Illinois.

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Additional second-class entry at Long Prairie, Minn.



Associated Business Papers



Magazine Publishers Assn.

Audit Bureau of Circulations



*Never Underestimate the Power of the Pressroom!*



### "3M Plates' uniform thickness . . . a real time-saver,"

says Fred H. Williams, Jr., Commercial Printing and Letter Service, Dallas, Texas.

Time means money, and in a Dallas pressroom, Fred Williams, Jr. finds 3M Brand Photo Offset Plates save time because they are much easier to operate than zinc plates. Fred says, "3M Plates' uniformity in thickness makes it unnecessary to check each plate put on the cylinder . . . a real time-saver!" When it comes to quality, Fred states, "The 3M Plate reproduces a sharper halftone dot and runs cleaner than a zinc plate!" For top-notch quality, and to save time, do as Fred Williams does—make your next run on a super-smooth, grainless 3M Brand Photo Offset Plate.

*Take the Guesswork out of Presswork*

## "3M" Photo Offset Plates

MAIL THIS COUPON TODAY

**FREE!**



MINNESOTA MINING & MFG. CO.,  
DEPT. HJ-115AL, ST. PAUL 6, MINN.  
Please send me, without cost or obligation, a  
valuable Pressman's Dampener Gauge and  
Pressman's Guide giving complete information  
on the use of 3M Plates.

We have \_\_\_\_\_ presses. Position \_\_\_\_\_

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Company \_\_\_\_\_

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City \_\_\_\_\_ State \_\_\_\_\_

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• Minnesota Mining & Mfg. Co., St. Paul 6,  
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• York 16, N.Y. In Canada: London, Ont.  
•



## LETTERS TO THE EDITOR

(Letters to the Editor began on page 3)

This office has over the years had considerable trouble in meeting the needs of its customers, all Government departments, in this matter and two years ago produced a book of type faces which has met with general approval.

I hope that our effort in this regard will prove of interest to you and to Mr. Lawson and I am accordingly arranging for a copy of our book to be posted to you.

—R. E. Owen, Government Printing and Stationery Department, Wellington, New Zealand

### So He Didn't Invent Monotype!

Editor, *The Inland Printer*:

Your September issue says, "Mr. Thompson's invention of the type caster was the forerunner of the Monotype."

As far as I have ever heard, the first type caster Mr. Thompson ever invented was the one which bears his name, and which as you mention in your own editorial, was either 1904 or 1905. The Monotype machine is completely described, with dates, in Mr. Thompson's history book which was published in 1904. In that book, Mr. Thompson does not lay claim to inventing the Monotype or any other. I had a letter from him in 1939 in response to a letter of mine asking for any typecasting history after the period of the book. He gave me one or two details, but in effect said, "There had been no history of typecasting machines since. Nothing has happened of any importance."

If you have any information other than this, I would appreciate it very much. Erroneous details once published are quoted indefinitely thereafter and prove a stumbling block to any person who is trying to gather accurate history.

This is no reflection on *The Inland Printer*, however, which I consider the top publication in its field. I've been reading it almost since I've been old enough to read anything and have file copies going back to 1905 which were my father's.

—G. A. Snow, Kelsey Company, Meriden, Conn.

### Wants to Buy Refrigerator?

Editor, *The Inland Printer*:

I would like to take this opportunity to tell you how glad I was to receive, from my dad, a subscription to *The Inland Printer*. I have been stationed in Alaska for the past eight months, and during this time have been completely out of touch with the printing industry.

As a matter of fact, I have been in little contact at all with the industry since I graduated from the School of Printing Management at Carnegie Tech in June 1954. Consequently, you can imagine how closely I read each and every article.

One of the features that I noted with great interest was G. H. Petty's series on "Basic Design for Today." Apparently this series started since I have been in the service, and I would like to know of the possibility, if any, of obtaining the back issues of *IP* in which the first 11 articles appear. I would appreciate anything you may tell me on this matter.

Would also like a copy of the Book List advertised on page 93 of the August issue.

—Pfc. Lew Lehrman, United States Army, Alaska

## Stickin' Around with KLEEN-STIK

### Make Mine KLEEN-STIK!

That's the order you'll hear from more and more of your customers every day—if you tell 'em and show 'em all about this amazing P.O.P. adhesive that does so many things . . . and does 'em all well! Cast your preppers on these examples of ingenious genius:

## Make Mine MILK

### California's "Cow-Conscious"

. . . thanks to 60,000 of these vivid bumper stripes distributed by the CALIFORNIA DAIRY INDUSTRY Advisory Board. Created by BRISACHER, WHEELER & STAFF, San Francisco advertising engineers, the campaign attracted so much favorable attention from church and civic groups, city officials, etc., that it may soon go national. Printed big 'n bold on easy-to-apply KLEEN-STIK, with letters of fire silk-screened in Day-Glo "Fire Orange". A toast (in milk!) to TOM TORRISON and the WILLIAMS PRINTING CO., S.F., for the swell production!



### "Eggs-sellent" Idea!

Like a good turn, one good display idea begets another. That's how this KLEEN-STIK "Slide-Stik" was developed by AL KOVNAT and JACK LIPSON, Sales Promotion Mgr. and Advertising Mgr., respectively of HELENE CURTIS INDUSTRIES, Chicago. Result—the cute gal and distinctive yellow bottle are being "projected" in thousands of drug and toiletry outlets—held in place on walls, show-cases, and other prominent spots by two KLEEN-STIK strips. "Eggs-port" production by EXCELLO PRESS, Chicago.

To give your customers' P.O.P. displays with "eggs-tra" selling punch, recommend KLEEN-STIK. Window "screamers" or pin-point labels . . . simple signs or complex constructions—make yours with KLEEN-STIK! Write for your wonder-full free "Idea Kit" today.

### KLEEN-STIK PRODUCTS, INC.

7300 West Wilson Avenue, Chicago 31, Ill.  
Pioneers in Pressure Sensitive to the Trade



Here's why

# ATLANTIC IS 1st IN SALES

of all genuinely  
watermarked bonds

**1st BECAUSE...** Atlantic Bond with the genuine watermark is the only paper with weight shown in watermark!

**1st BECAUSE...** Atlantic Bond is made better! It looks so much whiter, brighter. It snaps and crackles...feels so good to the touch!

**1st BECAUSE...** Atlantic Bond, "The Printers' Paper," assures you better impressions...sharper, clearer halftones...a constant affinity for ink!

**1st BECAUSE...** Atlantic Bond is moisture controlled for dimensional stability—which assures accurate register on every run!

Find out for yourself why *Atlantic Bond* is America's best selling #1 Sulphite! Ask your Atlantic Merchant for a free sample packet.



EXCELLENCE IN FINE PAPERS

## Atlantic Papers

Products of Eastern Corporation • Mills in Bangor and Lincoln, Maine

ATLANTIC BOND  
ATLANTIC OFFSET  
ATLANTIC COVER  
ATLANTIC LEDGER  
MANIFEST BOND

**S. D. Warren insists:  
A GOOD PRINTER  
IS ESSENTIAL**



The "Do-It-Yourself" trend is a fine thing in many ways, but it has no place in the creation of professional selling literature.

Companies that need printed pieces to promote their businesses simply cannot produce these pieces themselves. They need good printers.

The S. D. Warren advertisement in THE SATURDAY EVENING POST (circulation over 4,700,000) for November 12 stresses this point in no uncertain terms. (See copy enlarged at the right.)

*S. D. Warren Company, 89 Broad Street, Boston 1, Massachusetts.*

BETTER PAPER — BETTER PRINTING



**Printing Papers**

for Letterpress Printing, Lithography, Book Publishing, Magazine Publishing, Converting.



## Help yourself to more sales

Wherever people talk—with the folks at home or with strangers abroad—they enjoy discussing their favorite products.

People become specific. They want details: your product versus your competitor's.

If discussion of your product is favorable, you can look forward to more sales, for favorability creates other favorability.

If, however, discussion is based on misinformation, it will be harder to make.

### Make Sure That

You can help to make sure that your full sales story is told. Booklets, broadsides, tins, folders, reports—every major and minor product is superior, when printed on your brand.

People talk with authority when they possess all the facts. Good printing can be to print your literature on Warren's Standard Printing Papers.

### Your Ally—A Good Printer

A good printer is essential in the planning and creation of good selling literature.

### Your Ally— A Good Printer

A good printer is essential in the planning and creation of good selling literature. To get the most effective service from your printer, don't wait to consult him until you have roughed out your format. Call him in right at the beginning, on the same day your creative team goes into its very first huddle. Then his recommendations will save you the most in time, money and effort.

One of his recommendations will probably be to print your literature on Warren's Standard Printing Papers.

### Printing Papers



Some of the forms of literature, printed on WARREN'S STANDARD PRINTING PAPERS, that are aiding Industry



*it's not magic!*

Original Heidelberg takes

the place of magic to make profit for you!

Up to 5000 impressions per hour

... "flick-o-wrist" impression control... automatic

wash-up... one-shot lubrication... from

top to bottom and front to back.

Heidelbergs are profit-multipliers

for any printer.

**ORIGINAL**

**HEIDELBERGS**

*main distributors of  
Schnellpressenfabrik,  
A. G. Heidelberg*

**HEIDELBERG EASTERN, INC.**  
45-45 Thirty-Ninth Street,  
Long Island City 4, New York

**HEIDELBERG SOUTHERN SALES CO.**  
120 North Sampson Street,  
Houston 3, Texas

**HEIDELBERG WESTERN SALES CO.**  
118 E. 12th Street,  
Los Angeles 15, California

**HEIDELBERG SALES & SERVICE**  
Los Angeles 15, California;  
Columbus 15, Ohio;  
Chicago 16, Illinois;  
Kansas City 6, Missouri;  
Minneapolis 15, Minnesota;  
Salt Lake City, Utah;  
Denver 2, Colorado;  
Atlanta 9, Georgia;  
Portland, Oregon;  
San Francisco 3, California;  
Seattle, Washington

**ORIGINAL HEIDELBERG.**

*the best thing  
next to a printer*



*Rainwear by Sherbrooke  
Boots by U. S. Rubber*

# ACCENT ON PROTECTION...

Whatever the weather, packaging must be good for even the best papers to be in top condition when they reach your pressroom. So to assure the best possible protection, Kimberly-Clark has developed the finest, most modern packaging in the industry. Whether you select cartons, cases or skids, your paper is fully protected against damage from handling, sliding, dirt or moisture.

If you're a modern, progressive printer, it will pay you to look to Kimberly-Clark for a complete line of modern coated papers. Every quality level has a careful balance of whiteness, uniformity, opacity, strength and finish—to give you maximum printability and runability.

Next time, specify Kimberly-Clark. We're as close to you as your nearest distributor!

• • •

*for Modern Lithography . . .* Prentice Offset Enamel  
Lithofect Offset Enamel • Shorewood Coated Offset  
Fontana Dull Coated Offset.

*for Modern Letterpress . . .* Hifect Enamel • Crandon  
Enamel • Trufect Coated Book • Multifect Coated Book.

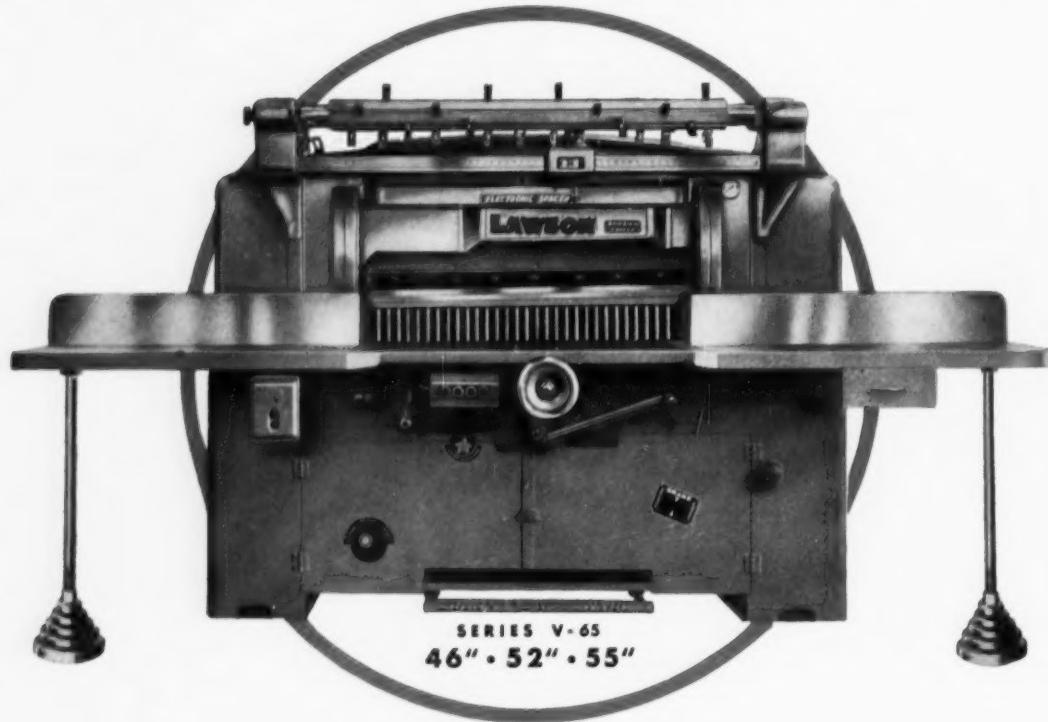
**Kimberly Clark**  
COATED PRINTING PAPERS 

Kimberly-Clark Corporation • Neenah, Wisconsin



**Q.** Why are there more Lawson Hydraulic Clamp Cutters in use than all other makes combined?

**A.** Because Lawson had the vision, courage and ability to pioneer in the successful development of Hydraulic Clamp Cutters - 8 years ago, to be exact.



It takes a bit of doing to introduce a new development. But when you have the conviction that the result will mean extreme accuracy and increased cutting production then you have a goal to justify vast engineering expenditures.

LAWSON'S Hydraulic Clamp Cutters have proven successful. Almost a thousand LAWSON Hydraulic Clamp Cutters in America's leading plants are proving LAWSON LEADERSHIP.

To earn the mantle of leadership E. P. Lawson Company has continually applied improvements and additional features to make their cutters the finest. This is evidenced by the new LAWSON Hydraulic Clamp Cutters — Series V65.

Hydraulic Clamp Cutters are now the standard for the industry. LAWSON is proud of its contribution and pledges its facilities toward even higher standards.

**E. P. LAWSON CO.** main office: 426 WEST 33rd ST., NEW YORK 1.

CHICAGO: 628 SO. DEARBORN ST. BOSTON: 176 FEDERAL ST. PHILADELPHIA: BOURSE BUILDING

EXCLUSIVE DISTRIBUTORS SALES AND SERVICE

HARRY W. BRINTNALL CO. Los Angeles, San Francisco, Seattle A. E. HEINSOHN PRtg. MACH. Denver SEARS LTD. Toronto, Montreal, Winnipeg, Vancouver  
SOUTHEASTERN PRINTERS SUPPLY CO. Atlanta WESTERN NEWSPAPER UNION Tulsa, Little Rock, Okla. City, Shreveport E. C. PALMER & Co. Dallas, Houston, New Orleans

# NO "SHOW-THROUGH"™

when you use...



If you have a printing job requiring an unusually high opacity paper, don't settle for less than the best! NEKOOSA OPAQUE holds "show-through" down to a minimum. It performs equally well on letterpress or offset . . .

lies flat, never curls, goes through modern high-speed presses fast and smoothly. Ask your Nekoosa paper merchant for the new sample book pictured above. It shows the two finishes and three weights in which NEKOOSA OPAQUE is available.



## in Nekoosa's new EASY-OPEN CARTON

Like all Nekoosa and Arder papers, Nekoosa Opaque comes to you in the revolutionary new carton with the pull-wire opener! Red arrow points to tab that opens carton in a jiffy... to save time and trouble!

# Nekoosa OPAQUE

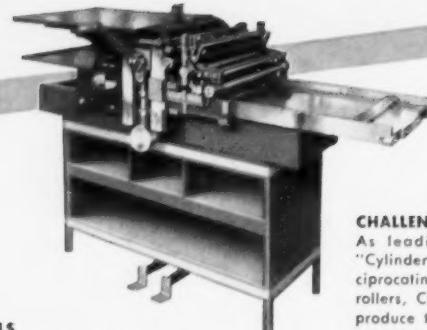
NEKOOSA BOND • NEKOOSA LEDGER • NEKOOSA MIMEO • NEKOOSA DUPLICATOR  
NEKOOSA MANIFOLD • NEKOOSA OFFSET • NEKOOSA MASTER-LUCENT • NEKOOSA SUPER-LUCENT

NEKOOSA-EDWARDS PAPER COMPANY, PORT EDWARDS, WISCONSIN



#### CHALLENGE PAPER DRILLS

Challenge's single-spindle, heavy-duty design provides (a) minimum center-to-center spacing between holes; (b) faster setup; (c) plus the accuracy and economy of a single hollow drill — in a complete range of styles, from the hand operated bench model to Challenge hydraulically powered drills.



#### CHALLENGE PROOF PRESSES

As leading exponents of the "Cylinder Press" principle of reciprocating bed on anti-friction rollers, Challenge presses always produce the highest quality work — whether it's on a small proof press with inking roller or the new, heavy-duty automatics featuring automatic grippers, automatic trip, and automatic inking.

## Challenge in all the world

- NO FINEST PRINTING EQUIPMENT
- NO FASTER SERVICE



#### LABOR-SAVING IRON FURNITURE

Full line of standard sizes.  
Also, made-to-order.

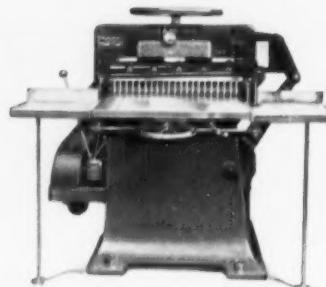
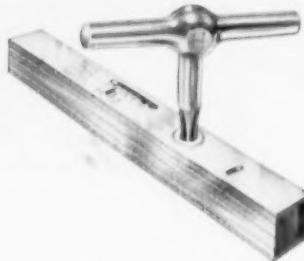


#### IMPOSING SURFACES

Precision ground semi-steel.  
With or without rabbet.

#### HI-SPEED QUOIN

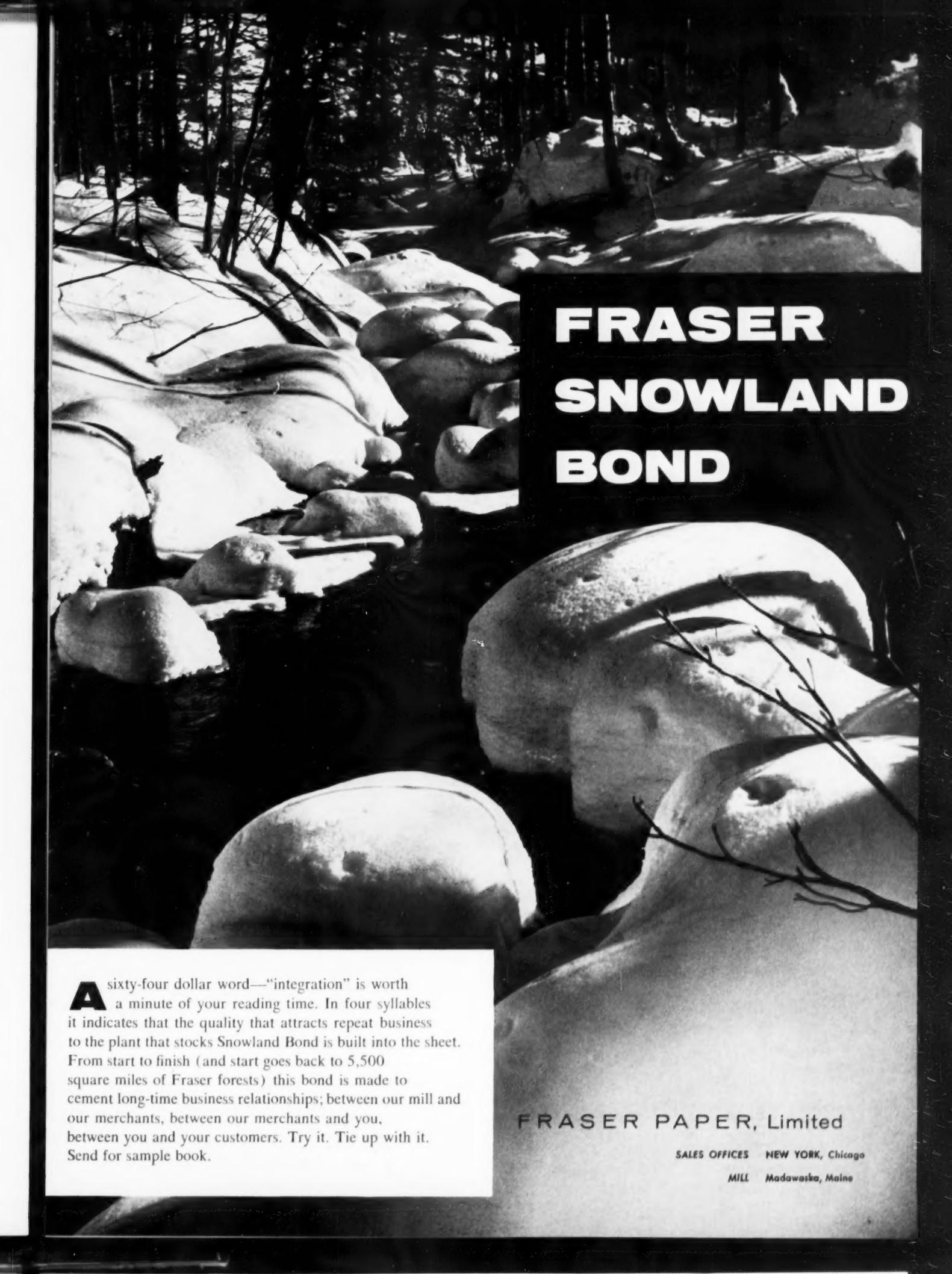
SAVES up to 80% lock-up time.  
Self-contained . . . direct expansion . . . no reglets . . . no work-ups.



#### CHALLENGE PAPER CUTTERS

For over half a century, Challenge has set the standard of excellence — in both hand operated and power-operated paper cutters. All 11 styles and 7 sizes are machined to close tolerances and embody features designed for fast, safe, easy operation.





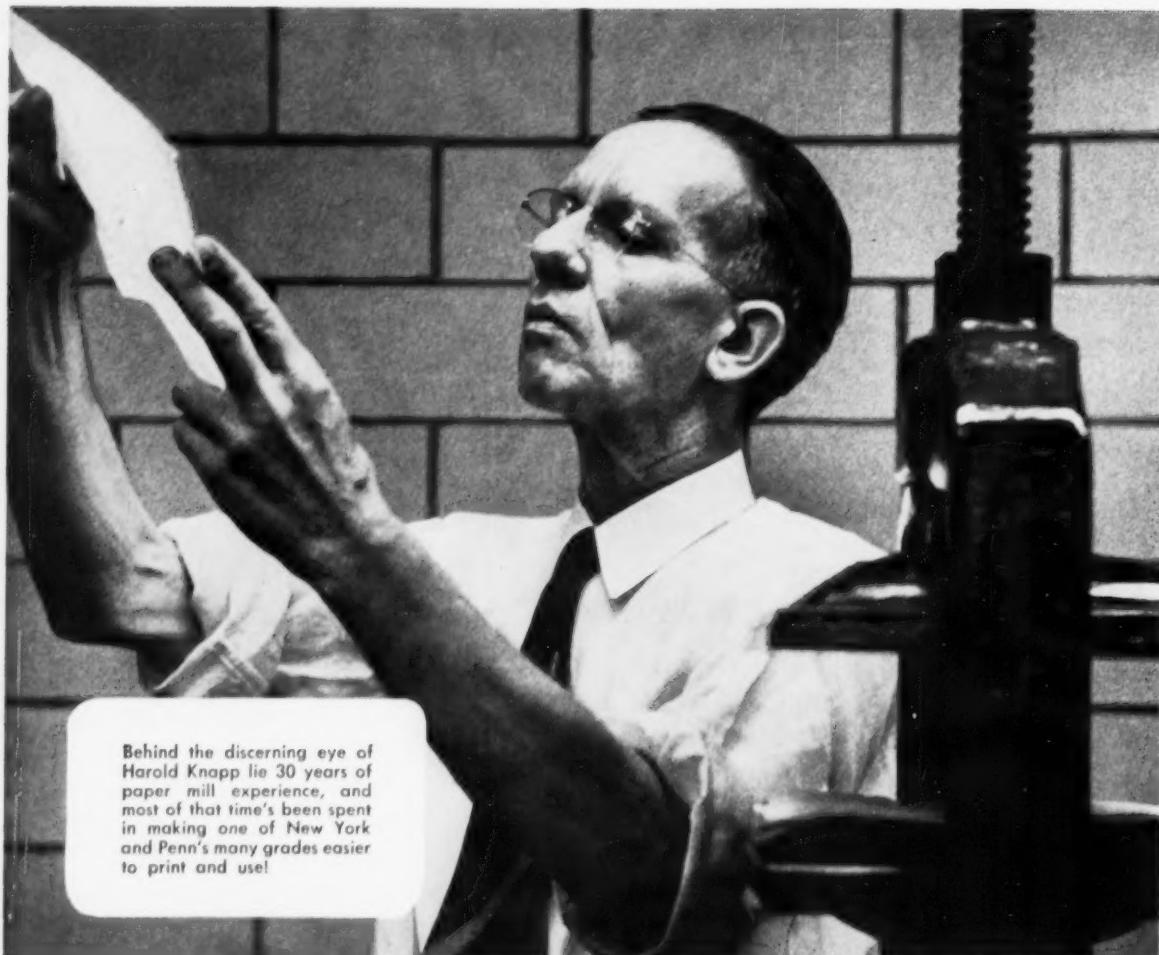
# **FRASER SNOWLAND BOND**

**A** sixty-four dollar word—"integration" is worth a minute of your reading time. In four syllables it indicates that the quality that attracts repeat business to the plant that stocks Snowland Bond is built into the sheet. From start to finish (and start goes back to 5,500 square miles of Fraser forests) this bond is made to cement long-time business relationships; between our mill and our merchants, between our merchants and you, between you and your customers. Try it. Tie up with it. Send for sample book.

**FRASER PAPER, Limited**

SALES OFFICES NEW YORK, Chicago

MILL Madawaska, Maine



Behind the discerning eye of Harold Knapp lie 30 years of paper mill experience, and most of that time's been spent in making one of New York and Penn's many grades easier to print and use!

## HAROLD KNAPP EYES PUBLISHERS' COSTS

Harold Knapp's a man who doesn't ask for miracles. He's well aware that New York and Penn Super, the sheet he's helped develop during most of his lifetime, isn't the answer to every magazine publisher's prayer. But he does know that it holds obvious cost-saving advantages for hundreds of America's thousands of magazines...in fact it has the "feel" of some of the most widely-read periodicals in the country!

160,000 tons of New York and Penn Super every year—nearly as much as the rest of the industry combined—prove Harold Knapp is right. Publishers profit when they select this strong, bright white, workable sheet that's so

easy-on-the-eyes for the reader, yet so economical. They profit, too, from New York and Penn's technical assistance. At their service are specialists who, like Harold Knapp, work for the company where Super has been the *spécialité de la maison* for 55 years.

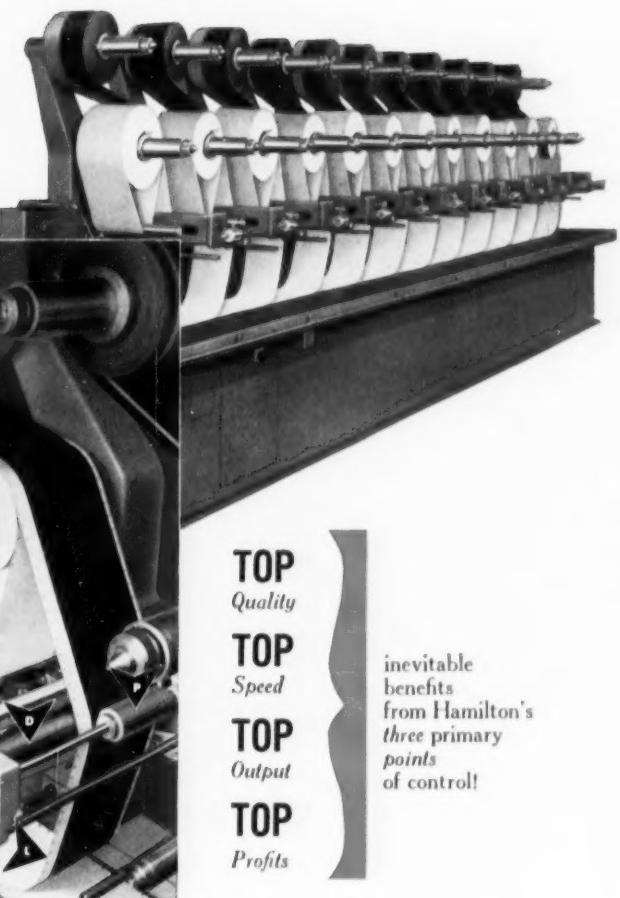
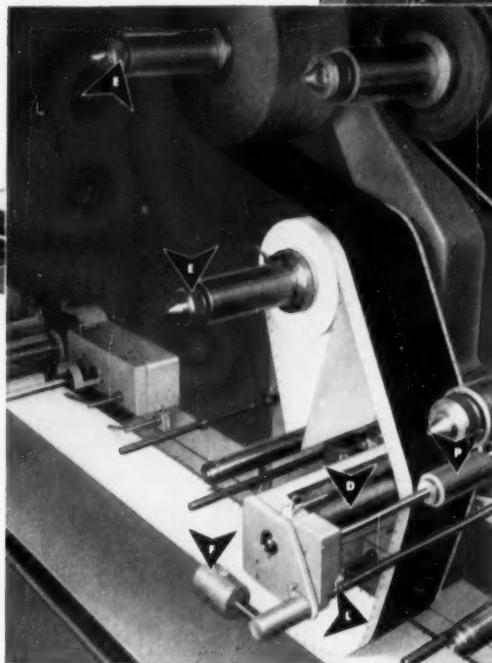
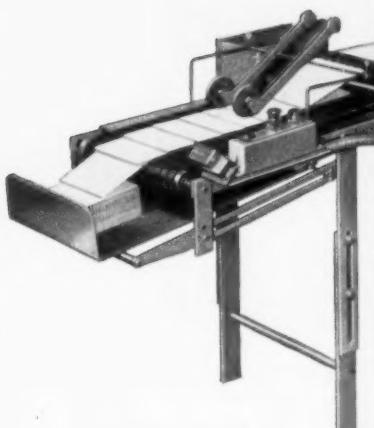
Perhaps you, or a publisher or printer you know, can profit realistically from New York and Penn's Super story—which is just one of the many grades in New York and Penn's ever-expanding line of quality papers. You can get that story—and the name of your nearest distributor—by phoning MURRAY HILL 6-6090. Or write New York & Pennsylvania Co., 230 Park Ave., New York 17.

## New York and Penn *Pulp and Paper Manufacturers*

Super • English Finish • Eggshell • English Finish Litho • Offset • Music • Bond • Tablet • Duplicator • Mimeograph • Drawing • Imitation Press Board • and other specialty grades

Number 4 of a series of advertisements featuring Hamilton Collator "Points of Control"

"A COLLATOR  
IS NO BETTER  
THAN ITS  
CONTROL"



**TOP**  
*Quality*

**TOP**  
*Speed*

**TOP**  
*Output*

**TOP**  
*Profits*

inevitable  
benefits  
from Hamilton's  
*three primary  
points  
of control!*

## \* No. 2 Control Point • Hamilton Collators' Automatic Web Feed Control

### HOW WEB CONTROL IS ACHIEVED

- *Paper-Carbon Loop "L"* is unfailingly maintained with the proper amount of slack and consequent angle of entry onto the pinband.
- *This Is Accomplished* by automatic control of the individual web drives "P" and "D" and by the broad range of web tension adjustment.
- *Web Tension Is Adjusted* through paper roll and carbon roll brakes "E" and weights "F".

### WHAT THE HAMILTON FEATURE OF AUTOMATIC WEB FEED CONTROL MEANS TO YOU!

- *Minimized Labor Requirements:*—(a) Individual paper-carbon or paper webs feed on the pinband without operation attention. (b) Non-critical adjustment of the paper and carbon roll brakes and the individual web drive pressure weights minimize set-up time.
- *Highest Quality Collation:*—(a) Smooth, uniform feed of carbon and paper webs (obviating wrinkles and tears). (b) Introduction of the paper-carbon web to the pinband consistently integrated in-register.

#### FOLLOW THIS SERIES

Learn the reasons for  
the outstanding  
performance of  
Hamilton Collators

★ Hamilton Collators' No. 1 control point, "Integral Pre-Glued Paper-Carbon Web" was outlined in the preceding advertisement and No. 3, "Full-Length Pinband", will be discussed in the succeeding advertisement.

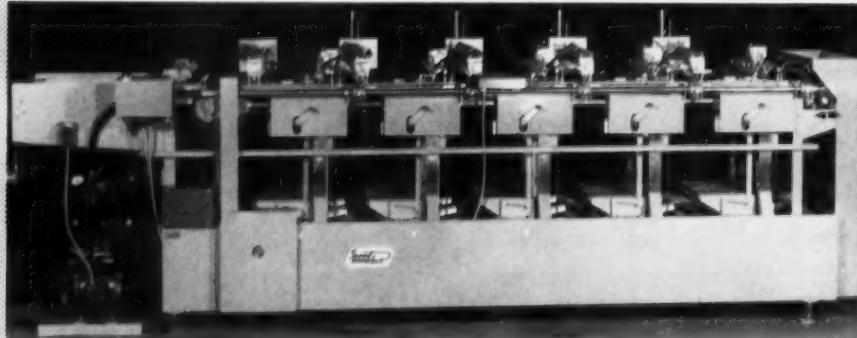


The **HAMILTON** TOOL COMPANY  
900 HANOVER ST., HAMILTON, OHIO

LEADERSHIP THROUGH  
PIONEER RESEARCH

*An Additional*  
**MAKE \$10,000 A YEAR \***

**WITH THE** *Speed-Klect*  
**COLLATOR**



*Actually* **gathers and glues one-time  
carbon forms at high speed!**



Every day the Speed-Klect Collator gains more recognition in the printing industry. Its sensationalism stems primarily from the fact that the Speed-Klect is the FIRST collator to successfully, automatically gather and glue one-time carbon forms at high speed. Running 3,600 to 4,200 17" sets an hour (user reports) gives you terrifically high production. Being able to handle your own one-time carbon form business, high rates of production, PLUS control of the customer's account, will easily add \$10,000 to your gross profit.

\* Before Taxes.

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

Sole Canadian Distributors . . . . . SEARS LIMITED, Montreal, Toronto, Winnipeg, Calgary, Vancouver

**Didde-Glaser, INC.**  
Emporia, Kansas

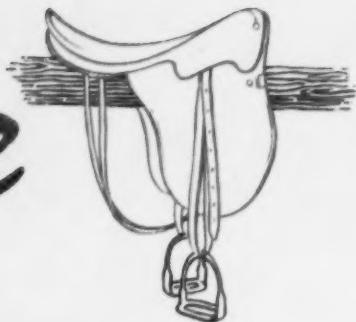
eagle-a  
*Leathertone*  
cover



...INTRODUCING A DRAMATIC NEW COVER PAPER  
IN WHITE AND EIGHT BRILLIANT COLORS



eagle-a  
*Leathertone*  
cover



adds new color...new interest...to your printing jobs!

Looking for something new and eye-catching in a cover paper? Here's your answer—Eagle-A Leathertone Cover! Its rich embossed finish and brilliant colors will add sparkle to catalog and booklet covers, portfolios, advertising pieces, sales manuals, price lists, menus, programs and heavy-duty envelopes. And Leathertone's a really outstanding sheet for letterpress or offset printing... excellent for embossed jobs, too. You'll like Leathertone's fine folding characteristics...its resistance to soil and wear...and its economy. Leathertone is available in substance 80, sizes 20 x 26, 23 x 35, 26 x 40—in: WHITE, DARK BLUE, RUSSET, IVORY, SCARLET, LIGHT GRAY, BROWN, DARK GREEN, YELLOW.



Free

Beautiful demonstration kit of  
Eagle-A Leathertone Cover

...a portfolio of booklet covers, advertising pieces and other printed samples. Ask your Eagle-A paper merchant for a copy, or write Dept. P., American Writing Paper Corporation, Holyoke, Massachusetts.

EAGLE-A PAPERS



**BONDS:** Coupon, Agawam, Contract, Acceptance, Trojan, Quality, Type-Erase and Translucent Bonds

**THIN PAPERS:** Coupon, Agawam, Trojan, Quality and Type-Erase Onion Skins; Quality Manifold

**LEDGERS:** Acceptance, Trojan and Quality Records

**INDEX BRISTOLS:** Acceptance and Quality Indexes

**TEXT and COVER PAPERS:** Quality Text, L'Aiglon Text, Quality Cover, Quality Embossed, Leathertone Cover; Agawam, Quality and Chester Vellums

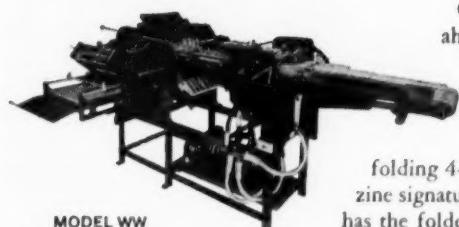
and **EAGLE-A BOXED TYPEWRITER PAPERS**

AMERICAN WRITING PAPER CORPORATION • HOLYOKE, MASSACHUSETTS

7

# Clevelands...

*All Years Ahead in Utility, Speed  
and Earning Capacity...  
Proved by Performance, NOT just idle claims!*



MODEL WW  
14 x 20"

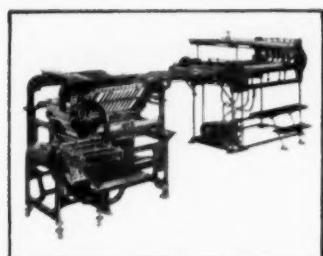
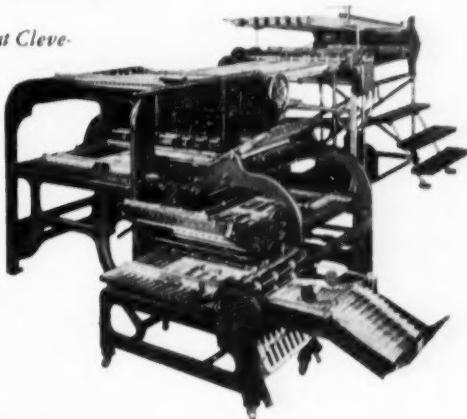
Every Cleveland folder, large or small, has established a world-wide reputation for dependable service. Over the years, research and development have gone ahead. The top quality of Cleveland Folders *has never varied.*

There's a Cleveland for every folding job, ready to prove its versatile superiority. Whether your requirements call for folding 4-page circulars, inserts, greeting cards, magazine signatures... numberless special jobs... Cleveland has the folder needed to handle it the best and most economical way.

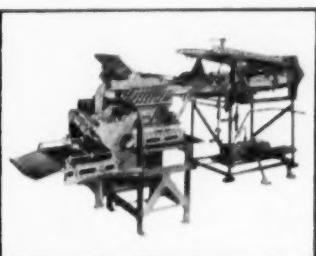
When you buy a Cleveland folder you've made an investment in profitable production. Don't be satisfied with less.

*Send for complete information on the 7 great Cleveland Folders.*

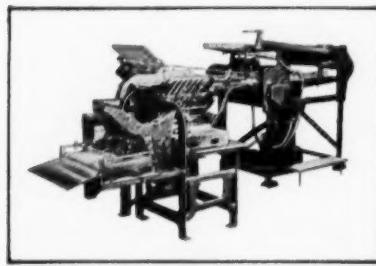
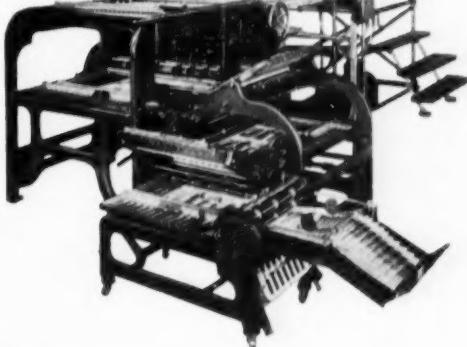
MODEL KK  
44 x 58"



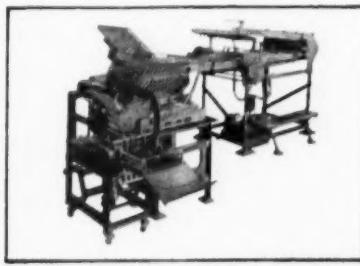
MODEL MM 28 x 58"



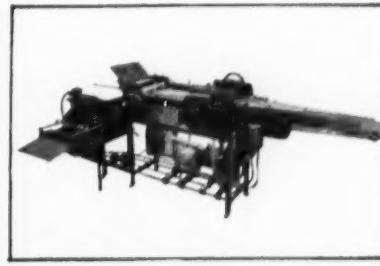
MODEL OO 22 x 28"



MODEL OS 19 x 25"



MODEL MS 25 x 38"



MODEL AT 17½ x 22½"

ILLUSTRATED CIRCULARS ARE AVAILABLE  
FOR ANY OF THE ABOVE MACHINES

**DEXTER FOLDER COMPANY**

General Sales Office

330 West 42nd Street New York 36, N. Y.

## MR. PRINTER, MR. PUBLISHER:

**What do you  
look for when you  
select paper?**

- PRINTABILITY       PRESS PERFORMANCE
- ECONOMY       APPEARANCE

The printers and publishers of these and many other leading magazines have found that Oxford Papers consistently meet their exacting requirements. Find out how Oxford Papers can serve your needs. See your nearby Oxford Merchant or write direct.

**TWO VALUABLE AIDS:** (1) *The OXFORD PAPER SELECTOR CHART* to help you select the right grade of paper for each job. (2) *The OXFORD PAPER COST CALCULATOR* to give you quickly the exact cost per 1000 sheets of common weights and sizes of printing papers. Ask your nearby Oxford Merchant or write us direct.



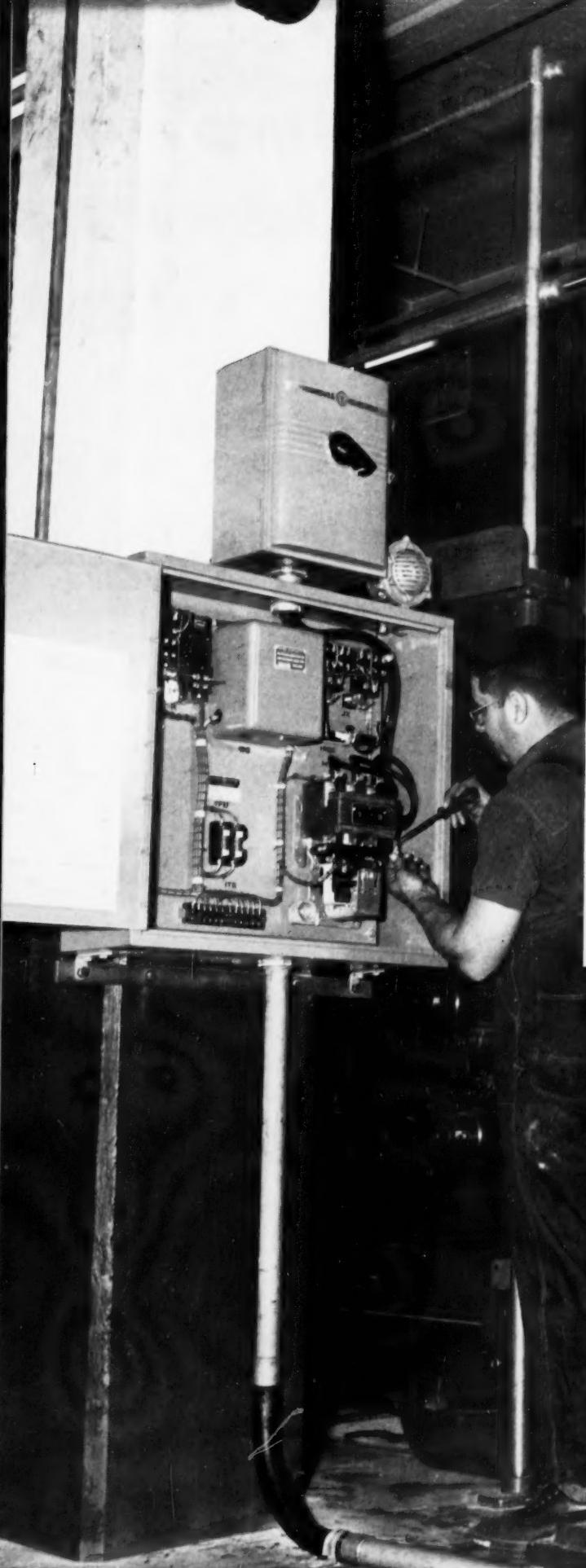
# Oxford Papers

+ Help Build Sales



OXFORD PAPER COMPANY, 230 Park Avenue, New York 17, N. Y.

OXFORD MIAMI PAPER COMPANY, 35 East Wacker Drive, Chicago 1, Ill.  
MILLS AT RUMFORD, MAINE, AND WEST CARROLLTON, OHIO



## SAVE PRESSROOM SPACE WITH G.E.'S ACA PRESS DRIVE

You can press-mount entire compact drive,  
get adjustable speed direct from a-c power

**Valuable space is saved** when your press—offset or letterpress—is equipped with a General Electric ACA press drive like the 20-hp drive shown here. The complete drive can be press-mounted because speed control is built into the ACA motor.

**You get less paper spoilage** with the ACA drive, because you set and hold the highest practical speed for any job run, regardless of load changes.

**Controller heat is no problem**, and you save on power, because speed-adjusting secondary resistors are eliminated. This enables offset printers, especially, to better maintain proper humidity and temperature for easier paper handling and better register, without increasing air conditioning costs.

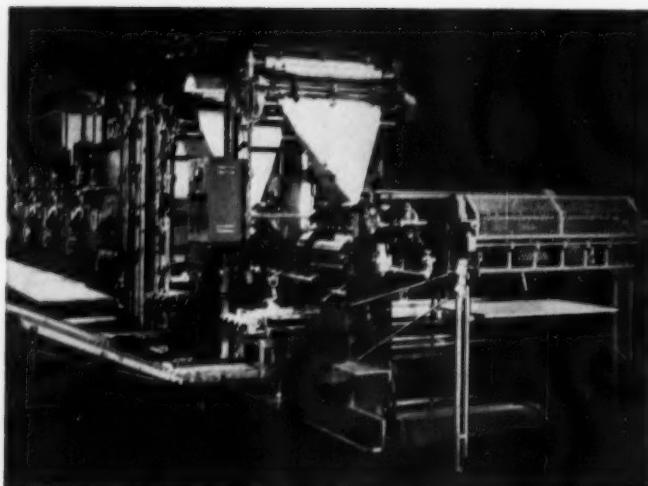
**Installation and maintenance costs are lower** because control equipment has fewer component parts. Simplicity helps lower press down time. Fewer contactors and relays are needed, less maintenance required.

**Specify a G-E ACA press drive** next time you buy a commercial printing press. For more information, contact your nearest G-E Apparatus Sales representative or agent, or write for Bulletin GEA-5568 to General Electric Company, Section 653-40, Schenectady 5, N. Y.

*Progress Is Our Most Important Product*

**GENERAL**  **ELECTRIC**

# **people are reading more PRINTERS ARE PRODUCING THEM**



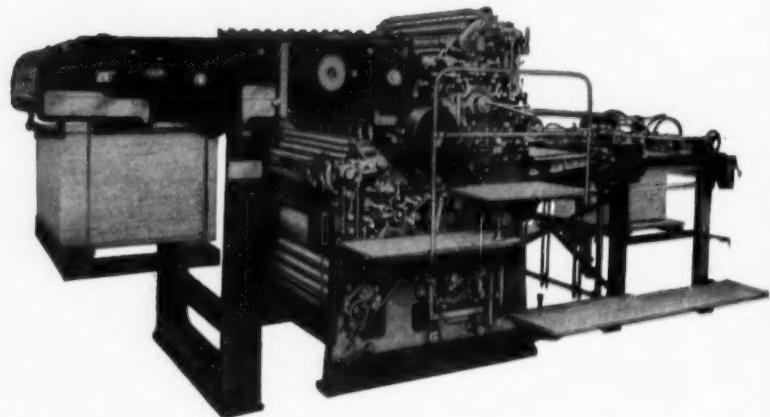
## **ATF ROLL-FED PUBLICATION PRESSES**

ATF offers roll-fed offset and gravure perfecting presses for most types of publication work. Engineered on the unit principle, additional capacity may be added at any time.

ATF publication presses operate at speeds up to 15,000 cylinder RPH. This speed, combined with integrated folding and binding equipment, often produces a complete job at less than the binding cost alone where folding must be a separate operation. The finished job can be delivered in sheet form, as folded signatures, on a roll or in a combination of these methods.

## **ATF MANN PERFECTOR**

The only sheet-fed offset perfecting press available in the United States. Simultaneously prints both sides of the sheet at speeds up to 5,000 sheets per hour. Takes any publication stock in sizes 17" x 31½" to 38" x 53½". The *ideal press* for black-and-white publication work.



**ATF**

**Better, more profitable printing from the widest line of equipment**

# more publications today...and MAKING HIGHER PROFITS BY ATF OFFSET!

## ATF OFFSET PUBLICATION PRESSES FOR:

**Books**  
**Booklets**  
**House Organs**  
**Catalogs**  
**Newspapers**  
**Instruction Books**  
**Shopping Guides**  
**and many other types of publications—large and small.**

There is a rapidly growing trend to offset publication printing. This trend offers many printers the opportunity to develop a new and *highly profitable* specialized business.

There are many sound reasons behind this growth in offset publication printing. Offset enables you to produce high volume, high quality work at low cost. Makeready time is shorter. And, because you can make your own plates, production schedules are more flexible—plate costs are lower.

The printing equipment that will set you up profitably in this business is available now from American Type Founders.



American Type Founders makes and markets many types of publication presses for the printing field—offset, letterpress and gravure. You should investigate the profit-making opportunities offered by this ATF equipment. Your local ATF representative has wide experience in the use of either sheet-fed or roll-fed offset presses. Contact him or write directly to ATF in Elizabeth, N. J.

3495

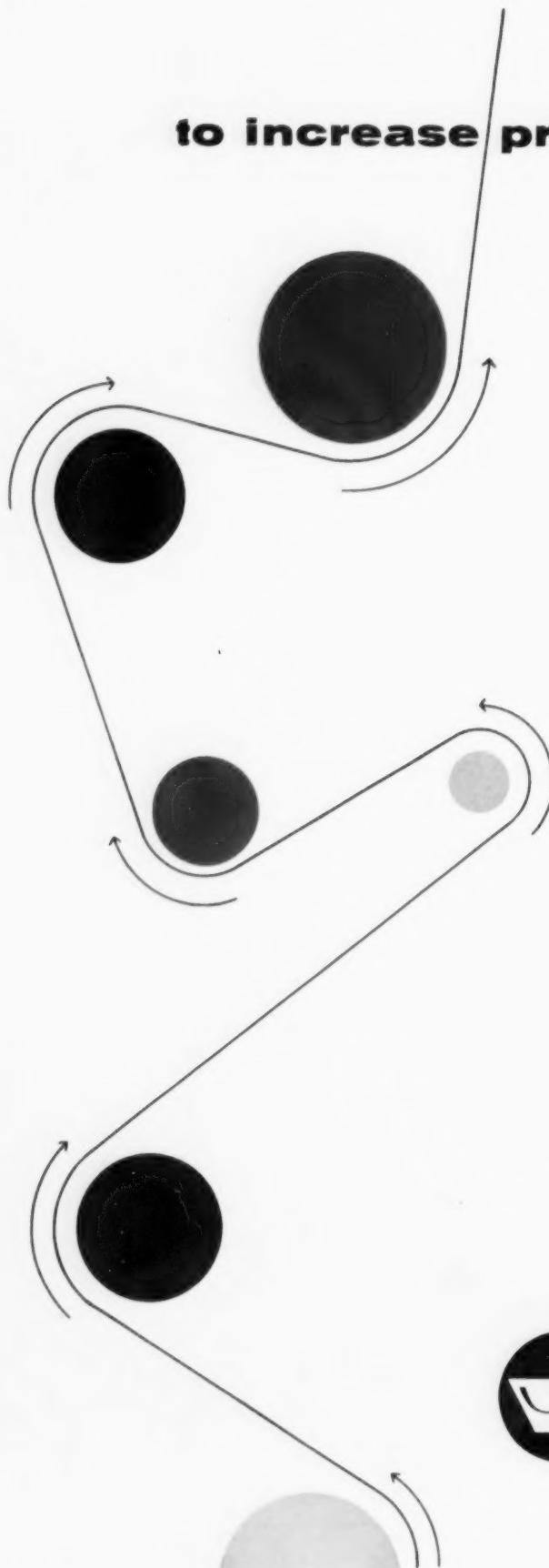
## ATF MANN PRESSES

Also available—an extensive line of Mann one- and two-color sheet-fed presses that are practical and profitable for many types of publication printing. These presses are available in a wide range of sheet sizes—from 14" x 20" to 43" x 65".

## AMERICAN TYPE FOUNDERS

200 ELMORA AVENUE, ELIZABETH, N. J.

**to increase production . . .**



*standardize on fewer  
grades of rag paper  
and order them in  
larger quantities from*

**neenah**

By standardizing on fewer grades of paper and buying them from one source, you need fewer inks, less storage space for paper, and less makeready time as you'll know from experience how the "house" papers will run.

You can make Neenah your source for rag paper as Neenah's uniform quality means smooth press runs job after job.

By standardizing on fewer grades and ordering in larger quantities, you also cut your costs, an important item since paper costs about one-third of the job. Neenah can also supply you with whatever grades of rag paper you select for standard items, as Neenah makes the most complete line in America.

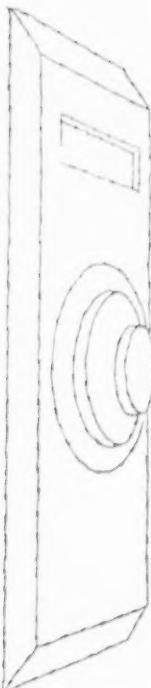
For your salesmen, Neenah offers a fast-moving line of quality papers that are nationally advertised.

To help you solicit business on fine rag papers, your Neenah salesman offers you —

- Neenah Guide to Preferred Letterheads
- 3 Keys to Selection and Use of Thin Papers
- Your Guide to Better Indexing
- Neenah Pattern Kit
- The Cost of Influencing People

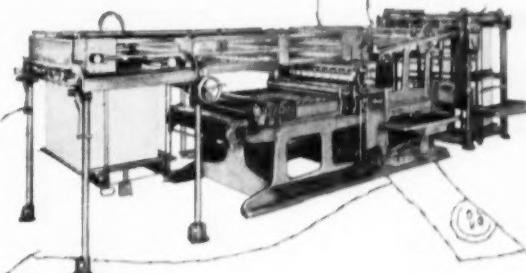
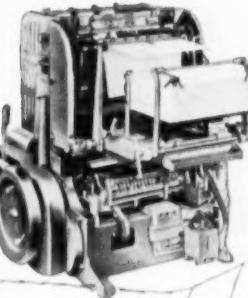
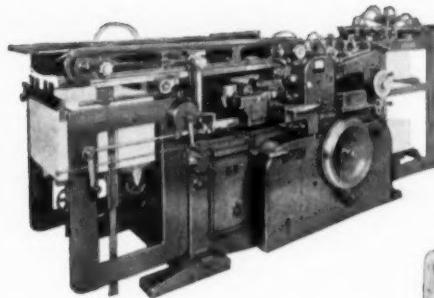


**NEENAH PAPER COMPANY**  
Neenah, Wisconsin



Investigate  
Miehle's Outstanding  
Letterpress Line

*Investigate before you invest!*

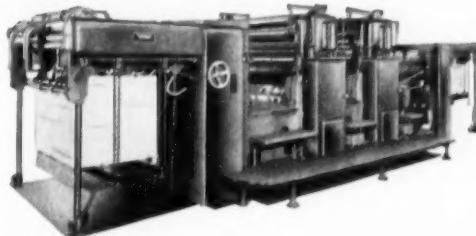


**The Vertical—**  
Basic press for any  
plant, large or small.

**The 29 Letterpress—**  
Fully automatic, high  
speed press quick to  
changeover, quick to get away.

**Single and Two Color Flatbeds—**  
Standard the world  
over—wherever fine printing  
is done at a profit.

**Single and Multi-Color Rotaries—**  
Consistent quality in high speed,  
curved plate printing.



**MIEHLE PRINTING PRESS  
& MANUFACTURING CO.**  
Chicago 8, Illinois

**The Miehle**

Leader

among the world's

manufacturers of

fine printing equipment.

Press	Sheet Size	Speeds Up To
V-50	14 x 20"	5000
29 Letterpress	22 x 28"	4500
41 Single Color	28 x 41"	3000
46 Single Color	33 1/4 x 45 1/2"	2800
56 Single Color	42 x 56"	2250
41 Two Color	27 1/4 x 41"	2800
46 Two Color	32 x 45 1/2"	2500
56 Two Color	38 x 56"	2250
61 One to Five Color*	42 x 60"	6000
76 One to Five Color*	52 x 76"	5500

\*The Miehle 61 and 76 Letterpresses are built on the Unit Construction principle and are available as one, two, three, four and five color presses.



## Trim squarely from top to bottom with Seybold Saber power paper cutters

Straight cuts—left to right; square cuts—top to bottom; uniform dimensional accuracy every time! That's what you get with the all-new Seybold Sabers . . . 41", 47" and 54" power paper cutters that grow with your business. Here's why:



**Exact positioning!** Accuracy is built in. Whether manual, power or spacer operated, backgauge control is precise. And the improved Seybold Auto-spacer offers many new advances in automatic positioning for the mass production of repetitive cuts.



**Secure clamping!** "Cushion-Contact" fully-hydraulic clamp gently cushions the pile—then clamps it evenly and rigidly. Full pre-selected pressure is applied immediately upon contact with pile and is maintained throughout the entire cutting stroke. Complete clamp pressure range handles all types of stock.



**Smoothen cutting!** The Seybold Saber has an improved cutting stroke that is cleaner, smoother, and steadier. Power is applied ahead of the knife and in line with the direction of knife travel. It pulls, rather than pushes, the knife through the pile. Speed of cutting stroke is uniform.

As your business grows, your Seybold Saber can be adapted to meet your changing cutting requirements and these transitions can be made right in your own plant. This is another important feature of these all-new cutters. For complete details, call your Harris-Seybold representative. Or, write to Harris-Seybold Company, 4510 East 71st Street, Cleveland 5, Ohio.

**HARRIS  
SEYBOLD  
COMPANY**

**SEYBOLD CUTTERS**

Harris Presses • Seybold Cutters • Harris Litho-Chemicals  
Special Products • Cottrell Presses • Platemaking Equipment  
Macey Collators

## UNIFORM



Every sheet from a carton or skid  
of Fox River papers is comparable  
in color, brightness, and opacity.

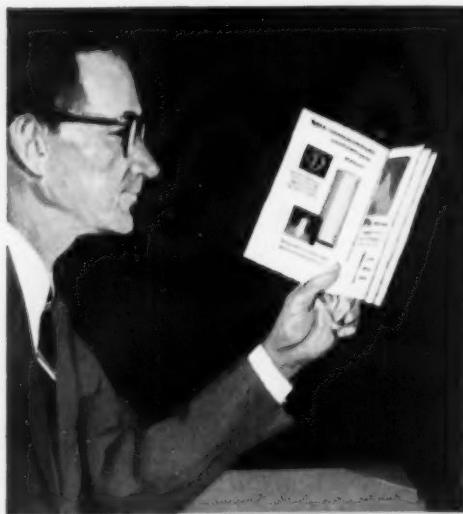
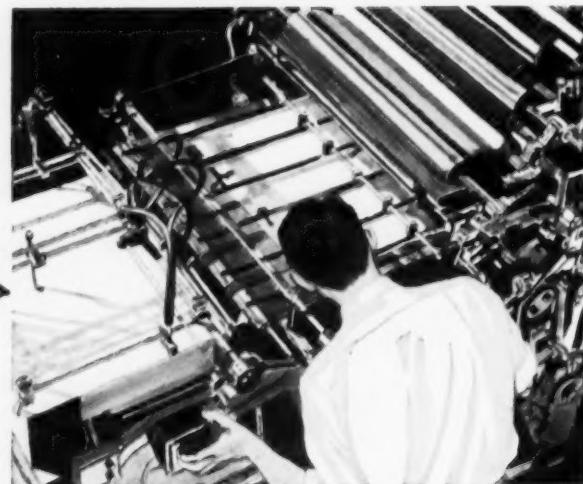
The uniformity in printing qualities of  
Fox River papers means jobs  
go through your shop faster...  
look better when they're finished.

Fox River cotton papers

Appleton, Wisconsin



⟨On the estimate...



⟨On the customer's desk...

**new CONSOLITH GLOSS**  
makes the best impressions!

You have to *run* new CONSOLITH GLOSS to fully appreciate the quality and performance this sparkling new offset delivers *at a cost only slightly higher than ordinary uncoated papers.*

Leading lithographers who are using it for catalogs, folders, inserts and similar quality jobs are downright enthusiastic. They say the fully mineral-coated, highly finished surface of CONSOLITH GLOSS provides the superior printability and opacity of more expensive offset papers. Its high dimensional stability and excellent strength, bulk, and ink receptivity also make important contributions to topflight press performance.

Like all Consolidated Papers, new CONSOLITH GLOSS is pre-tested on the press to assure consistently fine quality results. But why not test it yourself, too? Only your Consolidated merchant has it, and he'll be glad to give you free trial sheets. Just run them and see why so many top lithographers have been so quick to praise this exceptional new offset value.

**Consolidated** | enamel  
printing  
papers

production gloss • modern gloss • flash gloss  
productolith • consolith gloss • consolith opaque  
CONSOLIDATED WATER POWER & PAPER CO. • Sales Offices: 135 S. La Salle St., Chicago 3, Ill.

**SIMONDS  
ADDS A  
MIRROR-FINISH**

**...to  
make the  
cutting  
edge last!**

**SIMONDS**  
**RED STREAK**

**PAPER KNIVES**

Only Simonds puts a micro-mirror finish on the all-important face side to give you a substantially *stronger* cutting edge. An edge that's keener, yet requires sharpening far less often.

Add to this, Simonds special face-side taper — *concave ground for added clearance* . . . and you know why Simonds Paper Knives give you freer, cleaner cutting, and more of it between sharpenings.

These two exclusive features of Simonds Paper Knives eliminate rubbing against stock, reduce knife wear — cut your cost of cutting.

Made of Simonds own S-301 Steel, you can bank on "Red Streak" Knives to give you long, trouble-free service. Many standard sizes are carried in stock by Simonds Distributors in all principal cities.

For Fast Service from Complete Stocks

Call your

**SIMONDS  
INDUSTRIAL SUPPLY  
DISTRIBUTOR**



**SIMONDS  
SAW AND STEEL CO.  
FITCHBURG, MASS.**

Factory Branches in Boston, Chicago, San Francisco and Portland, Oregon. Canadian Factory in Montreal, Que., Simonds Divisions: Simonds Steel Mill, Lockport, N. Y., Heller Tool Co., Newcomerstown, Ohio, Simonds Abrasive Co., Phila., Pa., and Arvida, Que., Canada



# Good Business Men and Good Political Officials Say...

"Let's Look at the (Performance) Record"



TODAY, a growing list of printers, lithographers and merchants are selecting St. Regis Imperial Enamel, as well as all papers, primarily on the basis of Performance Records.

The past performance of St. Regis Imperial can be measured against "Best Industry Standards".

Such records of this fine paper made it a logical choice for the following unusual job run on a 5-color Miehle 96 Rotary letterpress.

While no "Best Industry Standards" exist for this unique equipment, we think you'll agree that St. Regis Imperial Enamel's Record was excellent.

## IMPERIAL ENAMEL

### RECORD

of the use of St. Regis  
80 lb. Imperial Enamel  
(Name of printer on request)

**THE JOB:**  
4 promotion folders for  
4 different clients

**QUANTITY:**  
5,000,000 copies  
(70,000 sheets)

**FORMS:**  
5 (5th form used for  
language changes),  
work end turn on Miehle 96  
Rotary Letterpress

**SHEET SIZE:**  
50½" x 75"

### RESULTS OBTAINED

Imperial  
Enamel  
Performance

Makeready Time	63 hours
----------------	----------

Impressions	3,100 per hr.
-------------	---------------

### WORKABILITY ADVANTAGES

Imperial Enamel is a particularly resilient sheet which simplified the makeready of this complicated job. It lies flat even in this large size to assure smooth feeding, while its strength and folding quality give smooth production in the binder. This job required a double wash-up before the run—rollers were changed and still another wash-up was made during the press run.

For an unusual demon-  
stration of "Fine Paper for Fine Printing", send for a copy of the Imperial Enamel Demonstrator, or ask your St. Regis repre-  
sentative.



### A WIDER RANGE OF GRADES FOR A WIDER RANGE OF JOBS

Enamel Printing Papers, Coated Printing Papers, Uncoated Printing Papers, Uncoated Book Papers

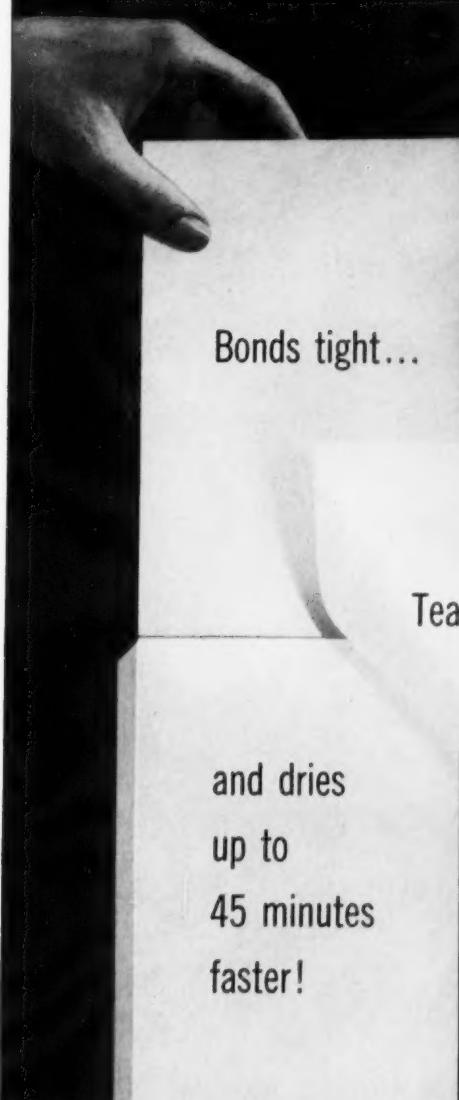
PRINTING, PUBLICATION AND  
CONVERTING PAPER DIVISION



# ST. REGIS PAPER COMPANY

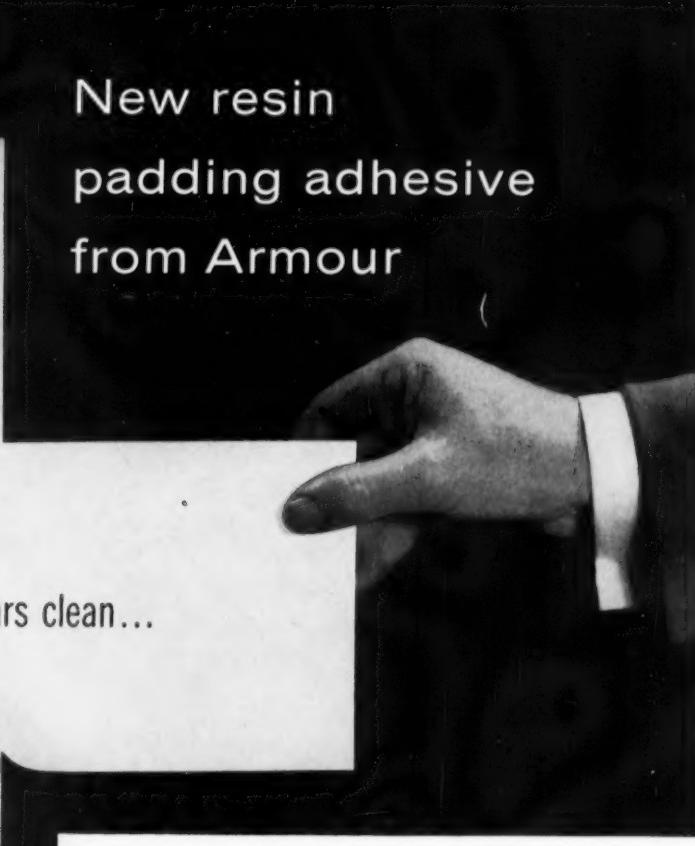
SALES SUBSIDIARY: ST. REGIS SALES CORPORATION  
230 PARK AVENUE, NEW YORK 17, N. Y.

St. Regis Printing Papers are manufactured by St. Regis Paper Company, one of America's largest paper manufacturers, with resources ranging from raw material in its own forest preserves to modern mills and plants and nation-wide distribution.



Bonds tight...

## New resin padding adhesive from Armour



Tears clean...

and dries  
up to  
45 minutes  
faster!

**New ARMOPAD 601-2 spreads evenly, can be used  
with or without super, covers up to 30% larger area!**

This completely new resin padding adhesive was developed by Armour for use on a wide range of paper and various types of pads. New Armopad 601-2 spreads smoothly and uniformly with brushes or rollers, and sprays readily in conventional guns. Needs no preparation or conditioning—it's ready for use!

This new adhesive speeds up production. Curing time is extremely short—up to 45 minutes faster. Its great bonding strength often lets you eliminate supers. And Armopad 601-2 saves you money, too—covers up to 30% more area.

Try new Armopad 601-2. You'll find it's non-peeling, moisture-proof, permanently flexible, and of high tensile strength. It's available in natural and colors. Mail this coupon for further information and a free sample. Do it today!

**MAIL THIS COUPON TODAY!**

Armour and Company  
1355 West 31st Street, Chicago 9, Illinois

Please send me:

Further information on Armopad 601-2

Free sample of Armopad 601-2

Color desired:  Clear  Blue  Red  White

Name \_\_\_\_\_

Firm \_\_\_\_\_

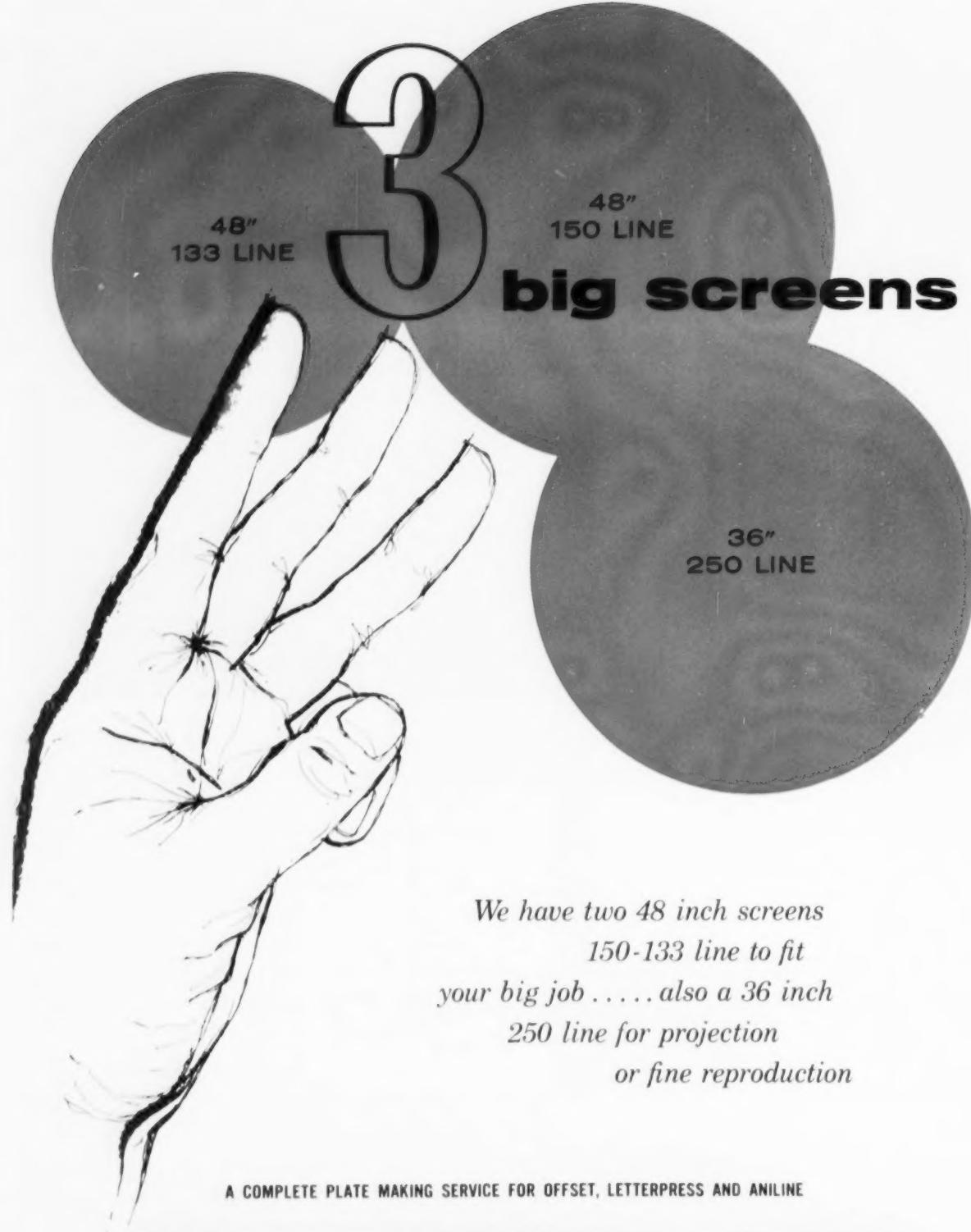
Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_  
P11

**ARMOUR**

*Adhesive Division*

Armour and Company • 1355 West 31st St. • Chicago 9, Ill.  
Delaware and Spring Garden Streets • Philadelphia 23, Pa.  
290 Rutherford Ave. • Charlestown 29, Massachusetts  
120 Broadway • New York 5, New York  
2501 83rd Street • North Bergen, New Jersey  
235 South Hamilton Street • High Point, North Carolina



**PROCESS COLOR PLATE COMPANY**

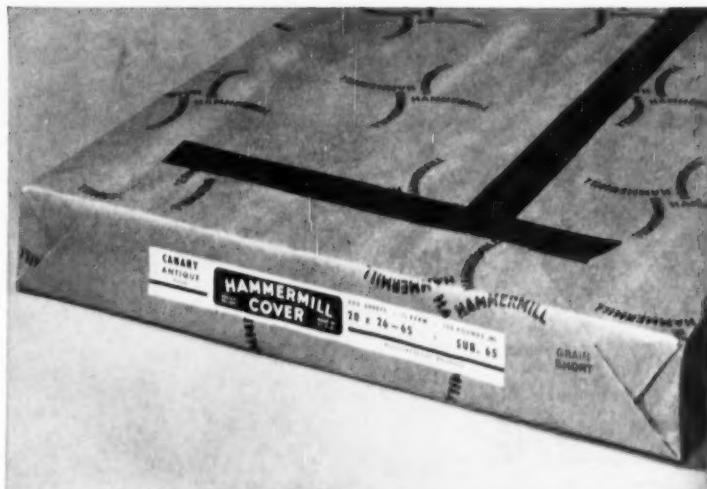
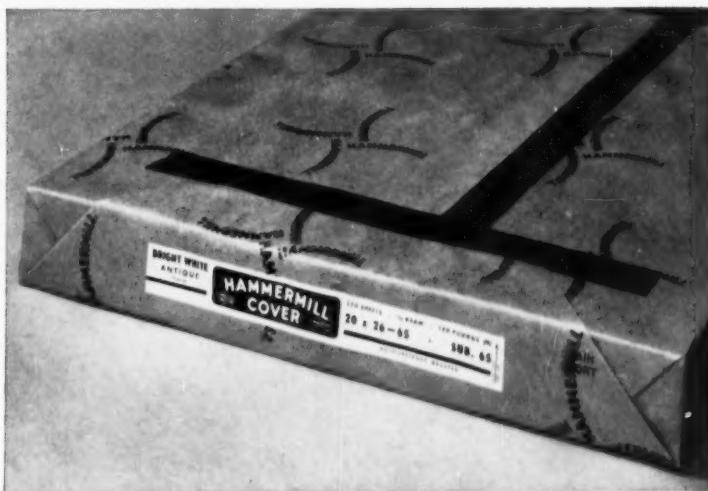
522 South Clinton Street • Chicago 7, Illinois • Phone WEBster 9-0522

DAY  
&  
NIGHT

## **Hammermill Cover adds:**

**BRIGHT  
WHITE**

**CANARY**



### **...and now prints better than ever**

NOW you can get Hammermill Cover in two new colors, Bright White and Canary. The new Bright White is extremely brilliant, provides greater contrast with type and half-tones—adds extra attractiveness to advertising broadsides and sales promotion literature. Canary provides a new warm background in a popular color to compliment inks.

In addition to these two new colors, the Standard White is now brighter, bluer-whiter than before. And Standard White Hammermill Cover paper matches the improved blue-white Hammermill Offset.

Hammermill Cover also has a new surface for finer multicolor offset print-

ing. And, this firmer, more level surface is also excellent for letterpress—makes line cuts, ornaments and type look better than ever before.

Because it's made of strong new fibers, Hammermill Cover has the toughness to emboss without breaking; the pliability to score and fold easily. It provides top protection, adds extra eye-appeal to colorfully printed text

pages on Hammermill Offset.

When your customers want catalogs, broadsides and printed pieces, show them samples of Hammermill Cover in its wide range of popular colors and both whites. And remember, for beauty—plus protection—nothing protects like a good cover paper. In Hammermill Cover you can provide both beauty and protection plus outstanding printability.

**...yet HAMMERMILL  
COVER costs no more**

BY THE MAKERS OF HAMMERMILL BOND

UNSURPASSED FOR: CATALOGS • BOOKLETS • MENUS • PRICE LISTS • FOLDERS • BROADSIDES • MANUALS

# PLAN FOR QUALITY

Like the planning of a ship, many elements must be fitted into the structure of fine printing. None is more vital than paper that assures high-fidelity reproduction of halftones—brush-coated Cantine paper, from a mill of sixty-seven years experience in coating.

#### LETTERPRESS

Hi-Arts  
Ashokan  
M-C Folding Book  
M-C Folding Cover  
Zena  
Catskill  
Velvetone  
Softone  
Esopus Tints  
Esopus Postcard

#### OFFSET-LITHO

Hi-Arts Litho C. 1S.  
Zenagloss C. 2S.  
Zenagloss Cover C. 2S.  
Lithogloss C. 1S.  
Catskill Litho C. 1S.  
Catskill Offset C. 2S.  
Esopus Postcard C. 2S.  
Esopus Tints C. 2S.

#### THE MARTIN CANTINE COMPANY

Specialists in Coated Papers since 1888.  
SAUGERTIES, N.Y. and NEW YORK CITY

In San Francisco and Los Angeles  
WYLIE & DAVIS

*Photo by Edu. Wilson.*

# Cantine's Coated Papers





# NEWSLETTER

UP-TO-DATE BUSINESS NEWS OF INTEREST TO MANAGEMENT IN THE PRINTING AND ALLIED INDUSTRIES

## **Business Hits New High; Equipment Buying Climbs**

How's business in general? Third quarter national goods and services production hit new high annual rate of \$392 billion... stemmed from consumer and equipment buying, not rising inventories or government spending. Equipment buying climbed to \$25.4 billion rate, \$3.9 billion above 1st quarter.

## **Business to Be Good Well Into '56: Survey**

Good business will continue well in 1956, survey by National Association of Purchasing Agents indicates. 93% of members reported production in October as high or higher than Sept....also reported evidence of leveling of commodity price spiral.

## **Rosy Future Seen by Boston Conference**

Rosy future seen by Boston Conference on Distribution... gross national product climbing from current \$392 billion to \$650 billion by 1975...goods and services sales, \$237 billion last year, rising to between \$350 billion and \$357 billion by 1965... 20 million more people at work by 1975.

## **25% Increase Coming?**

Is your plant ready for 25% increase in business in next 10 years? It's coming for printing industry, speaker told PIA delegates last month. See page 102 for details.

## **Newsprint Price Jumps Get Publishers Excited**

Commercial printers aren't too excited about recent jump in newsprint price—\$131 per ton, up from \$126—because boost follows increases for other types of paper for books, magazines, boxes, etc. Newsprint costs 118% more than it did in 1945... general level of paper prices up 81%... industrial products, including metals, up 66%. Booming demand (supply less than ample) affects newsprint prices tremendously. Small newspaper publishers worry about their future newsprint... say big papers will hog the supply.

## **Two Paper Companies Report Record Earnings**

Record sales and earnings for Sept. quarter and 1st 9 months this year, P. H. Glatfelter Co., Spring Grove, Pa., paper manufacturers, reports. Expects high level to go well into next year. St. Regis Paper Co. sales and earnings for 1st 9 months also at new high.

**(Over)**

# NEWSLETTER

(Continued)

## Harris-Seybold Reports Shipments at New High

New Harris-Seybold annual report shows shipments to graphic arts industry at new high levels, estimates that 45% of all commercial printing and lithographic work now in more than one color. Colored inks represented nearly 70% of dollar volume and about 45% of total ink poundage of all inks used in commercial printing in 1954.

## N.Y. Printing Up 7.7%

New York commercial printing dollar sales, 1st 9 months, in metropolitan area rose 7.7% above same period in 1954, New York Employing Printers Assn. reports.

## Allied Paper Mills Sold

Allied Paper Mills, Inc. will be bought by Thor Corp. Thor washing machine operation now unprofitable, company says. Plan is to buy middle-sized businesses in other industries.

## L. A. Letterpress Sues To Stop Offset Inroads

Los Angeles letterpress printers in battle to prevent the 2½ million names on voters list being reproduced by offset. Law says such lists must be "printed from 8-pt. type on an 8-pt. body." Letterpress men say that means from type, not from typewriter reproduction with offset presswork. Suit filed but not yet brought to trial.

## Toronto Paper Makes First Aluminum Plate

First successful electronic engraving on aluminum said to have been produced by Toronto Globe and Mail. Engraving operation took 10 minutes for 3-col. cut...aluminum comparable in every way to zinc, and cheaper, paper said. German electronic engraving machine, Klischograph, used.

## Japanese Teletype Out

Japanese newspaper reports completion of teletype machine capable of transmitting 1,476 different characters. Runs same way as Western variety but tape has 6 holes instead of 5. Inventors now working on Jap version of teletypesetter.

## Cuneo Press Announces \$3 Million Expansion

Cuneo Press, Chicago, announcing new building expansion and initial plant streamlining program to tune of about \$3 million. When completed, building will have straight-in-line, one-story operation more than 1,650 feet long. Details in December issue of IP.

## IBM Electric Wordwriter Will Type 42 Phrases

IBM has out new experimental Electric Wordwriter which can print, at touch of single key, any one of 42 18-character words or phrases at rate of 150 words a minute...will automatically cap or hyphenate words when necessary. Has its own memory-storing system. No plans to market it.

# How You Can Use Color in the Plant

- The right colors in your plant can reduce fatigue, increase production, curtail accidents
- Research has proved that color is important to human efficiency, visibility and manual skill
- Nationally-known color expert describes how it was done in Magill-Weinsheimer's new plant

★ This modern era of color to a large extent owes a debt to the printing, lithographing and engraving industries. For here color has found active development and promotion, a forerunner of Technicolor movies and color television, and the medium which in publications, folders, booklets, displays, posters, and direct mail have virtually blanketed the nation in the rainbow hues of the spectrum.

It is by no means far-fetched to remark that color has become one of the welcomed symbols of a new American age. In consumer goods it dominates the countless products that have become part of our way of life. It has found rebirth in our homes, buildings, transportation—and now in our factories and plants where many Americans spend a substantial part of their lives earning a living.

## Functional Application of Color

The functional application of color to industry has come a long way in the past decade. Gone are the brick walls and steel sheds of yesterday. It is not alone that color is emotionally pleasing, but that it will reduce visual and body fatigue, increase production, curtail accidents, improve quality of workmanship, housekeeping, labor morale.

Illustrated on these pages are several views of the new Magill-Weinsheimer



Faber Birren is undoubtedly the best known of American color authorities. He is the author of 14 books and more than 300 articles, many on the subject of color. He has an eminent knowledge of color and people, and today operates largest color research organization in the country. His first article on color was published in *The Inland Printer* in 1924 and he has been contributing to IP's columns regularly since. The work he and his organization did in the new printing plant of Magill-Weinsheimer Company in Chicago may be a guide for other printers

Company plant recently built in Lincolnwood, Illinois, a suburb of Chicago. Here the technical and scientific use of color has been capably introduced to effect an attractive and wholly practical working environment.

Color is important to human efficiency, visibility and manual skill. Research over several years—supported by actual case history—has divulged a number of vital principles bearing on plant decoration. These have been applied at Magill-Weinsheimer and hold value to every printer and lithographer.

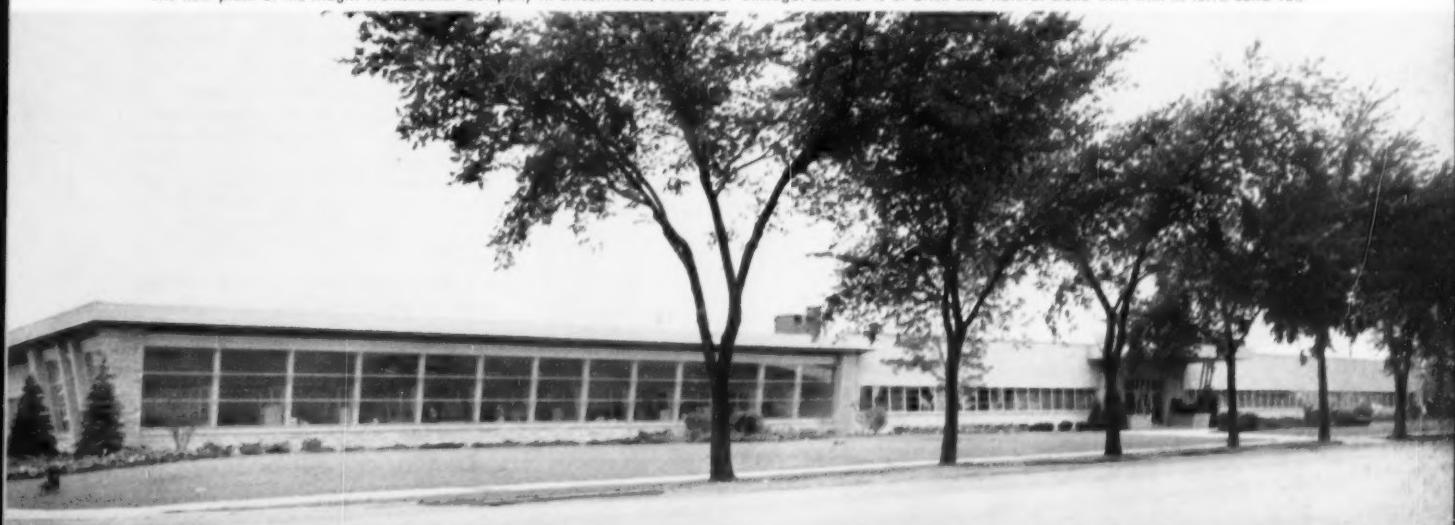
For example, while adequate illumination is essential to good seeing, visibility itself is not at its best until the colors of the environment are properly controlled.

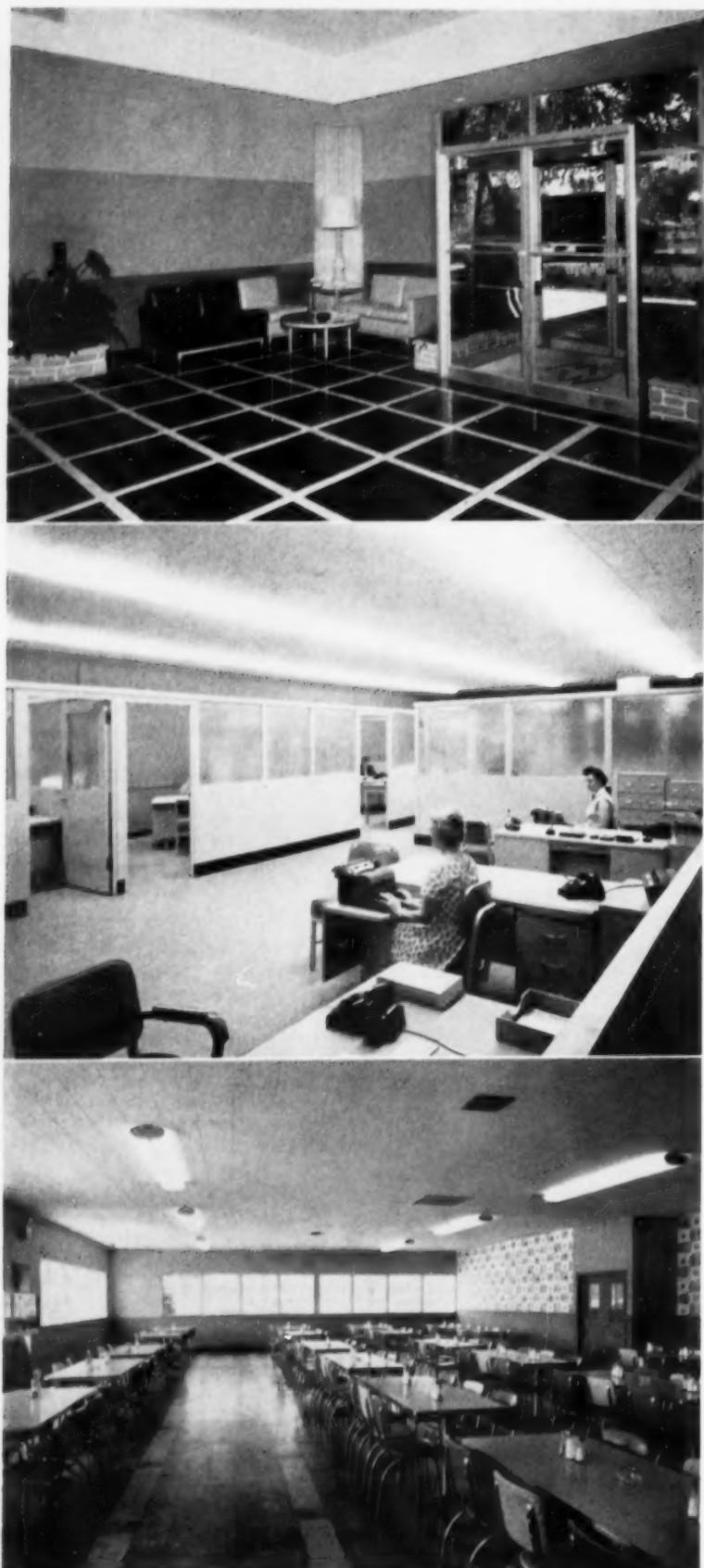
## Vision and Ability Are Affected

Where there may be excessive contrasts—white walls, black machines—brightness differences may be easy enough to see but human vision will be taxed. The bright area will constrict (close) the pupil opening of the eye, and the darker area will expand it. This muscular action, repeated hour after hour, will fog vision, increase muscular fatigue and nervous tension and eventually impair the ability of the worker to do a good job.

Further, reaction to brightness is quick, while reaction to darkness is slow. Thus

The new plant of the Magill-Weinsheimer Company in Lincolnwood, suburb of Chicago. Exterior is of brick and natural stone with trim in terra cotta red





if meaningless walls become a focal point, and if meaningful task and machines are lost to darkness, proper color relationships will be in reverse.

It is an accepted fact that seeing is at its best when all areas in the field of view have an approximately uniform brightness. The ratio of brightness to darkness, in truth, should never exceed 10 to 1 and should be kept within 5 to 1 whenever it is possible.

To accomplish this, wall areas should be colored to a reflectance of from 50 to 60 per cent. Machinery and equipment should have a coat of paint reflecting from 25 to 40 per cent. Ceilings (out of the normal range of vision) should be white for ample light reflection and the reduction of shadows. Floors should be kept clean.

#### **Environment Colors Soft**

Environment colors for the most part should be kept soft and grayish in tone, both to avoid too much distraction and to hold a clean appearance. Then brilliant color, in the form of a standard color code, should be applied to hazards where it will set up caution targets and not merely "cry wolf."

Here are some of the principles in operation today at the Magill-Weinsheimer plant. In all, some twenty colors were established for the color plan. Four of these were used for purposes of safety, and four more for the special decoration of the lobby. Hence, about a dozen colors were basically needed to carry out a functionally right program.

For purposes of simplification and economy, certain uniform practices were followed to cut labor costs (which usually run four to six times over paint material costs).

All ceilings in the plant are white without exception.

All steelwork is a pale gray.

In the shop areas, there is one uniform medium gray used throughout for dado and trim—obviating the need for extra trim paints for different upper wall colors.

Then for variety, and strictly along functional lines, the upper walls of the shops are in varied tints.

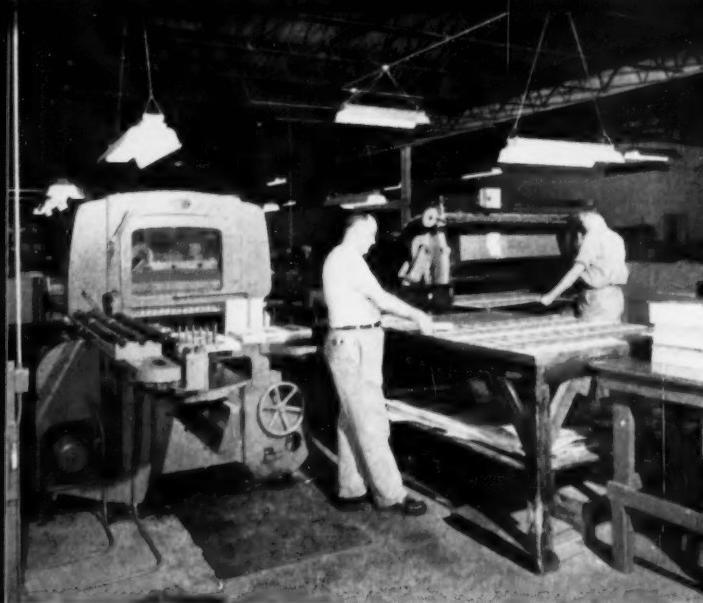
In the bindery, where women employees are largely concentrated, the upper wall color is a pleasing light coral.

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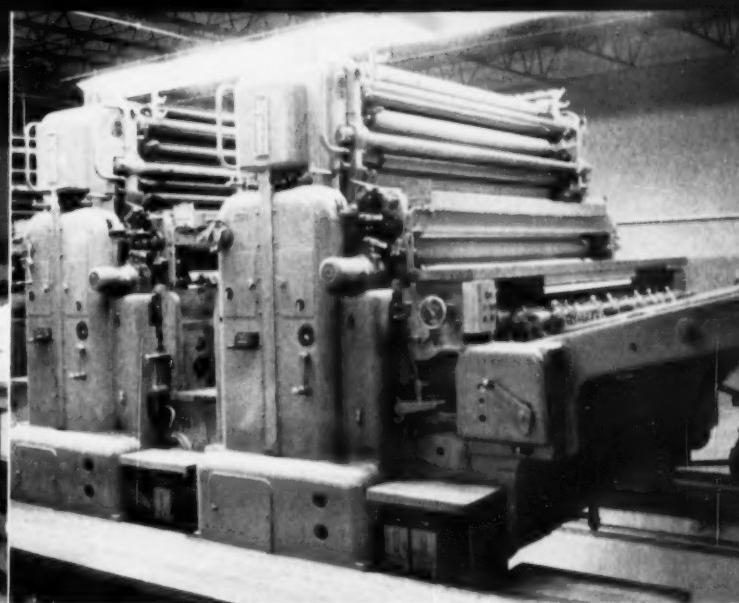
Top: The Magill-Weinsheimer lobby has a black and white floor. Walls are in three tones of soft red while furniture colors are in contrast

Center: The office section is decorated in pearl gray. Variety is introduced by the application of tones of yellow, chartreuse, green, blue, turquoise, and terra cotta over end walls of room

Bottom: The cafeteria has a colorful floor. Flamingo red adorns upper walls and lithographed paper along one wall provides pleasant relief



Above left: Coral is used for the upper walls of bindery, bluish green in pressrooms, yellow in storage and shipping for good functional variety



Above right: Machinery is painted medium gray for good light reflection and maintenance. Electrical controls are blue. All hazards are clearly marked with a brilliant yellow or orange color

In letterpress and offset departments, the upper wall color is a pale bluish green for a cool effect. Because wall reflectances are not significant (being located at a distance from presses), illumination is not distorted. In fact, inasmuch as the reflectance of the bluish green is about 50 per cent, glare is removed from the field of view and visibility of white paper is heightened for sharper acuity and better color matching.

However, where perfect color discrimination is necessary, as in the offset plate department, upper walls are white.

The walls of the maintenance department are also bluish green. The same scheme is carried out in the composing room and proofreading department.

#### Bright Yellow Widely Used

As a bright and cheerful sequence color, pale yellow is widely used as an upper wall color in storage, receiving, and shipping areas to suggest a sunny atmosphere and to lend variety and an interesting "change of pace" during course of plant traffic.

As exceptions, and for still more visual and emotional interest, wash rooms, locker rooms and lounges are in two tones of turquoise blue, a flattering hue which directly complements the pinkish tint of human complexion.

First aid is in coral, and the personnel department in tints of gray and green.

The plant cafeteria has a colorful lithographed paper over one wall, with other walls in a luminous flamingo red. Dado and trim are light gray, and cafeteria chairs are upholstered in three colors, red, yellow, blue.

As to safety, a special color code, developed by the writer and recognized as mandatory by the Navy and Coast Guard, has been painstakingly followed. Yellow, the color of highest visibility in the spectrum, is used for strike-against, stumbling and falling hazards. It is painted on guard railings, pit and platform edges, low beams, curbings. Orange, the color of highest attention-value, is reserved for

acute hazards. It is painted along cutting and trimming edges and wherever there is danger of cutting, crushing, shock or burn.

Blue is applied as a non-distracting color to switch control boxes and fuse boxes, located both on walls and machinery, to unify the identification of electric power.

Red is kept exclusively for fire protection devices and equipment. Its former use as a danger symbol has been abandoned for the good reasons that about 8 per cent of men are color blind to it, and it is the first color to lose its identity in dim light.

All presses and machinery are in a soft, medium shade of gray to reflect light, appear clean, and to invite neat maintenance.

Through these principles and procedures, there is functional sense and order to the Magill-Weinsheimer plant. Seeing is at its efficient best, and good industrial relations well supported.

#### Pearl Gray Dominant Color

In the office section, a related color plan has been devised. Here a light pearl gray has been used as a harmonizing and co-ordinating tone and has been given interest and vitality through the use of different colors over end walls. As examples, pearl gray has been combined with medium green in general sales, with terra cotta in accounting, with yellow in production, with such colors as turquoise, chartreuse, and blue in various private offices and conference rooms. The art department is kept neutral gray for good color discrimination.

Pearl gray holds this variety together without chance for discord. The general impression is one of great diversity. Yet the abundance of gray assures a comfort-

able and conservative setting in which difficult visual and mental tasks may be performed comfortably.

In general, the *art* of color finds many of its leading apostles among printers and lithographers. What finer reason, then, to exemplify this facility and leadership with plants and shops that express the science of color at its technical best.

### Handling Coated Paper

Here are some basic rules for storing and handling coated paper:

1. Paper costs money—always treat it carefully.
2. Move or transport it as few times as possible.
3. Avoid physical damage by careful handling and storage.
4. Maintain reasonable temperatures and humidities in storage and pressroom areas—avoid extremes.
5. Keep paper in original wrappers until required.
6. Give cold paper plenty of time to warm up.
7. Test paper for relative humidity.
8. Take care in lifting paper onto trimmer and press feed.
9. Keep your hands clean when handling paper.

If the above rules are followed faithfully, many troubles will be avoided. Paper makers try their utmost to make and ship perfect paper. It is up to those in the plant to make sure it stays that way.

### What Profit Should You Expect?

A 20 per cent gross profit should be sought by newspapers and their job printing departments, according to Joseph Terry of Wolf & Company, tax consultants: "Job Printing—20 per cent profit. Wages should be 40 per cent. Materials that are traceable, job stock primarily, should equal 30 per cent. Manufacturing expense, telephone, express, etc., 10 per cent. One of the keys in this department is that revenue or invoices should be two and a half times the cost of labor."

## DEVELOPING THE WHOLE MAN..

THE "X" FACTORS IN SUCCESSFUL SELLING

HIGH SALES VOLUME

OVERCOMES SALES RESISTANCE

LOYALTY FEELING OF SECURITY

PRIDE IN WORK

LOWER SALES COSTS

CONFIDENCE OF BUYERS

MORE AND BIGGER ORDERS

ADEQUATE INFORMATION

SALES SENSE  
ABILITY TO UNDERSTAND  
AND PERSUADE PEOPLE

SELF CONFIDENCE  
HIGH ENTHUSIASM  
CREATIVE THINKING

COMPANY RECOGNITION  
OF IMPORTANCE

FEELING OF IMPORTANCE  
TO SOCIETY

BETTER PLANNING  
MORE COOPERATION  
GREATER EFFORT

RIGHT ATTITUDE TOWARD  
COMPANY-JOB-CUSTOMER

USE OF SELLING TOOLS  
FURNISHED BY COMPANY

PRODUCT AND TECHNICAL  
INFORMATION

Factors that make up the successful salesman's personality are illustrated graphically in this chart prepared by Research Institute of America to accompany its study of the attitudes of wives toward the jobs their husbands hold

★ What do printing salesmen's wives think about their husbands' jobs? To get the answer, Research Institute of America sent 2,000 questionnaires to wives of salesmen serving Printing Industry of America member firms. At PIA's Atlantic City convention last month, the Institute's executive development director, Charles W. LaBlanc, reviewed the replies from 500 wives representing a cross-section of the industry and the nation.

Comparison of the attitudes of printing salesmen's "better halves" with those shown by a previous Institute survey of 15,000 women whose husbands are engaged nation-wide in all types of selling revealed that the morale of printing salesmen's wives is better than the average.

From the printing survey, the Institute learned some encouraging things. "Selling as an occupation, in the opinion of the salesman's wife, is growing in social status," said Mr. LaBlanc. "She has a solid understanding of the day-to-day operations and requirements of the selling job. She is able to make realistic suggestions designed to improve job satisfaction and productivity.

"We learned that the wife recognizes and appreciates the freedom and self-direction which is evident in the selling job. She considers selling one of the most interesting, rewarding and promising ca-

reers a man can pursue. Perhaps the major factor in her satisfaction with her husband's career is the ever-present sense of opportunity in the selling job, the direct and constant relation between effort and reward.

"On the negative side, we learned that a surprisingly large number of wives would prefer that their husbands not re-

main salesmen. Wives share a fairly common anxiety about their husbands' later years. This concern is focused not only on the insecurity of the selling job, but also on its physical hardship. Wives consider selling more discouraging and frustrating than a number of other occupations. These frustrations and discouragements have a very real impact on their home lives.

"We learned, too, that the majority of wives feel the home office falls far too

# What Printing Salesmen's Wives Think of Their Husbands' Jobs

If the wives of your salesmen are unhappy with the status of their husbands' jobs, the salesmen will be unhappy, too. Here's the complete story

By Hal Allen

Eastern Editor, *The Inland Printer*

### Research Institute Reports on PIA-Sponsored Survey



CHARLES W. LABLANC, director of executive development for the Research Institute of America, appeared at the annual convention of Printing Industry of America, Inc., in Atlantic City last month to discuss the results of the study of attitudes of printing salesmen's wives made by the Research Institute under PIA sponsorship. The findings of the survey, detailed in the accompanying article, show that the morale of printing salesmen's wives for the most part is higher than that of the wives of salesmen in general, as shown in a previous Research Institute survey. In this article, Mr. LaBlanc gives some encouraging news—for example, selling as an occupation is growing in social status—as well as some factors that management should consider in helping keep salesmen's wives and, consequently, salesmen contented with selling printing as a career.



The salesman's wife makes a decision for her husband in this dramatized version of some of the problems found in the Salesman's Wife survey. The salesman was elated by a transfer to a larger city until his wife told him she would not move. Center: The salesman has work to do, but he is going to movies with his wife. The survey showed that wives sometimes resent the long hours of work that selling involves. Right: Sales manager gives salesman a pep talk. The wife at home can help maintain enthusiasm built here or she can destroy it. The survey was conducted by Research Institute of America, New York City

short in understanding the job problems faced by their husbands."

Taking a balanced view of the findings, Mr. LaBlanc arrived at these general conclusions from the survey:

"First, the salesman's wife is very intimately involved in her husband's job. She sees selling as definitely not some mysterious kind of mumbo-jumbo which her husband performs away from home, and which, in some miraculous way, produces pork chops on the family table at regular intervals. On the contrary, she has extreme insight and understanding of the job, and interacts with her husband on a very practical and emotional level.

"Second, the very fact of the wives' sound knowledge, interest and understanding of the selling job is evidence that company-sponsored efforts to involve the salesman's wife more systematically and usefully in her husband's work would meet with substantial success.

"Third, we may assume that the salesman's satisfaction with his job, and his performance in it, depend to a large extent on the attitudes and reactions of his wife."

The report recalled the days when the salesman was stereotyped as a happy buffoon or small-time peddler:

"The buffoon wise-cracked, smoked big black cigars, slapped people's backs. The peddler buttoned his threadbare suit against the wind and went timidly knocking from door to door. It would be wrong to deny that these two images do not exist today. The buffoon is the object of that fountainhead of American humor, the traveling salesman joke. The peddler is epitomized in Willy Loman, central figure in the play, 'Death of a Salesman.'

"Vast changes in the selling field over the last 40 years have produced a radically different kind of salesman. It is not surprising that salesmen's wives reject the unrealistic image of the salesman furnished in traveling salesmen jokes and in the figure of Willy Loman. Today's salesman is more intelligent. He is respected by others and judged much more on his professional ability than on his backslapping qualities."

Mr. LaBlanc stressed that "the wife must be convinced of the status and importance of her husband's work for him to really succeed on the job. The survey shows that salesmen are assured of such

**Phyllis Brown, human relations expert for the Research Institute of America, made sure that men did not draw the wrong conclusions about women from Salesman's Wife survey of the RIA**



support." But he pointed out that "only 56 per cent of the wives surveyed want their husbands to continue selling for the rest of their working lives. As many as 24 per cent do not want their husbands to remain in this field at all. The rest are undecided. While these figures are less negative than those obtained by the survey of wives concerned with all types of selling, they are still high enough to be of concern to the printing industry."

What are some of the reasons behind reluctance to see husbands continue as salesmen? "Most of all, the physical hardship which selling brings in later years. Old age and retirement seem to cause concern. It was not Willy Loman's infidelity, his financial problem, his loss of front office reputation which jarred wives who found the play depressing. It was the spectacle of an old man doing a 'young man's job.' The feeling seems to be that men of Willy's age just shouldn't be selling at all."

"Somewhat less than a third of the wives cited advancement as the reason for wanting their husbands to get out of selling. When asked what they consider to be the most important factor in evaluating a job, 51 per cent said opportunities for advancement. The number who look forward to their husbands becoming managers is 15 per cent higher than the cross-sample that was taken of wives in all selling industries."

"Wives are discontented with their husbands as salesmen not because they are unhappy about the selling field, but because they assume their husbands can take on higher responsibilities in that field. Much more serious, though less numerous, are the wives who are dissatisfied

because they feel that selling offers no advancement at all."

Nearly 15 per cent cited income fluctuations and sudden drops as major causes of family arguments. To cope with such discouragements about five per cent make special adjustments, such as putting the children to bed early, enforcing quiet in the house, trying a bit of humor. About a third of the wives said their husbands take job discouragements in their stride, leave them in the field, out of the home. Nearly ten per cent said that discouragements bring the family closer together.

"These findings would have been brighter," said Mr. LaBlanc, "if the wives felt that the front office did its full share in helping their husbands. Only 47 per cent were willing to agree that the company thoroughly understands salesmen's problems. Thirty-four per cent denied that this was so, and 19 per cent didn't know. Perhaps the word 'thoroughly' loaded the question. For the front office to thoroughly understand all of the salesman's problems is a pretty tall order. Even so, the figures are low.

"Wives tend to focus largely on personal traits rather than on the company's contribution. Asked to state which of seven factors is most important to their husbands' success, 73 per cent said selling ability, hard work or his personality. Only 21 per cent noted such company-oriented factors as product quality, reputation or cost, the company reputation or training program.

"But the salesman's wife is not a shrike. Her criticisms of the front office are serious and to the point. She backs them up with a host of down-to-earth suggestions for improvement."

### Three Areas of Improvement

Here are the three areas where wives think improvement is most needed:

Recognition and understanding by the company (21 per cent). Steps such as more credit for missionary work not involving direct sales; pat on the back by the boss after a salesman lands a nice account "is almost as good as a bonus"; put themselves in the salesman's shoes and "try to understand his problems in satisfying a customer."

Delivery and service help (19 per cent). "Make someone in the factory responsible for checking each order in its different stages of production against the instruction sheet"; "notify my husband as soon as possible when a delivery will be late"; "use intuition as to what my husband means rather than a lot of correspondence meaning delay and loss of orders."

Paperwork (10 per cent). "Allow salesman to share in selecting a secretary, so there'll be harmony between her and the salesman in getting paperwork done"; "my husband would have more time for selling and relaxing if some detail and

paperwork were eliminated"; "provide a dictaphone for my husband to take on trips so he need not spend so many hours making out reports."

Suggestions from wives covered nine other areas of the salesman's job. Listed in the order of their importance to the wives, they were:

Ways to meet competition; compensation; need for more training and meetings; salesman-management relationship; hours; territories and distribution of accounts; retirement plans; travel expenses; opportunity for advancement.

Mr. LaBlanc pointed out that in nearly every case the suggestions indicated "a solid understanding of the actual issues and problems involved in the selling job. The wives know a great deal about their husband's work. But this knowledge is neither the only nor the most important resource possessed by the wife which can be used to the advantage of both the com-

pany and the salesman. Even more significant is her firm recognition of the many real advantages which the job offers. This recognition provides a reservoir of good will which can be drawn upon by both management and salesmen whenever discouragements or problems emerge."

## 'Financial World' Contest Picks Top Annual Reports

For the twelfth year in a row, Brown & Bigelow, Inc., St. Paul, Minn., has won a bronze "Oscar of Industry" for the best annual report entered in the graphic arts bracket of *Financial World's* survey of corporate publications.

The second best entry in the graphic arts class came from Kingsport Press, Kingsport, Tenn. In third place was General Outdoor Advertising, Chicago.

Crown-Zellerbach's report was judged tops in the pulp and paper group, with Kimberly-Clark Corp. second and Champion Paper & Fibre Co. third. The printing equipment Oscar went to Harris-Seybold Co. R. Hoe & Co. was runner-up and Mergenthaler Linotype Co. scored third best.

Charmin Paper Mills, Inc., Green Bay, Wis., won the top award in the paper products class, followed by Dennison Manufacturing Co., Framingham, Mass., and Marathon Corp., Menasha, Wis.

Brown & Bigelow's latest winner is a four-color report printed in Talio-Crome, the company's exclusive process. The entire booklet, from layout through distribution, and including ink from the company's subsidiary, Consolidated Ink Co., was produced at the Brown & Bigelow plant. Over-all supervisor was E. C. Peterson, executive vice-president. Earl Prestrud supervised production and Richard Noble did the art work.

Awards for winners in 110 industrial classifications were presented at a banquet Oct. 24 in the Hotel Statler, New York.

### USP&L Wins "Joshua" Plaque For Matchbook Advertising

United States Printing and Lithograph Co., Norwood, Ohio, won this year's "Joshua" plaque awarded by the Match Industry Information Bureau for the best use of match book advertising by a printing or engraving firm. H. C. Minnick, the company's advertising and sales promotion manager, was responsible for the match book advertising program that won the first-place award for "over-all persuasion" and good color and artwork.

Award certificates were presented to Tri-Arts Press, Inc., New York City; Carl Gort Printing Co., Chicago; Monson-Chicago, Inc., and Primar Typographers, Inc.

The "Joshua" plaque is named for the inventor of match books, Joshua Pusey.



Left: John R. Gordon, who made things hum. Above: Interior view of plant, showing lighting system

Second of Two Articles

## When an Engineer Becomes A Printer, Things Happen

- When John R. Gordon took over a run-down plant, the changes he made created amazing results
- Winston Printing Company in Winston-Salem, N. C., now has top-notch production, good profits
- Production control board, stock inventory system, other new methods sped up work flow in plant

(Editor's Note: Last month's installment of this article told how John R. Gordon, after university training in mechanical engineering and industrial management and a period of military service, took over an outdated printing plant, revamped its layout, replaced old equipment, and set up a timekeeping system.)

★ To supplement the job clock recording system, a study of the accounting systems used by many printing plants was conducted. Letters were written to more than 200 printing plants throughout the country. Many plants were visited in person by Mr. Gordon to observe each system.

Data were acquired on McBee, IBM and Remington Rand punch card accounting systems as well as numeric and alphanumeric machine accounting systems including IBM, Remington Rand, National Cash Register and several others.

Mr. Gordon learned that statistical data on cost and general accounting systems for the printing industry are almost nonexistent.

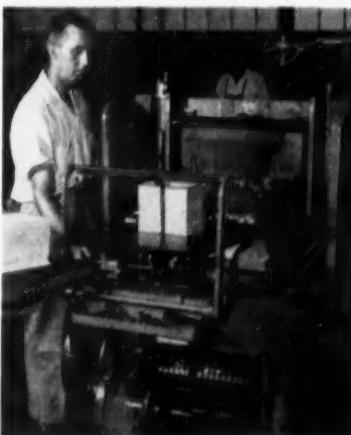
Mr. Gordon, who is a trained systems analyst, has compiled and tabulated data to determine what type of cost accounting system is most suitable for a given plant. The company is planning to convert from a pen-and-ink accounting system to a machine accounting system very soon.

In June, the Winston Printing Company had 34 employees. It now has 10 presses, a 45-inch paper cutter and a new 25x38 Baum folding machine.

Mr. Gordon's mother, Mrs. Lillian R. Gordon, is chairman of the board. John R. Gordon is in charge of plant operations and sales. Ingram Blair McLeod, a Carnegie Tech 1926 graduate, is vice-president, treasurer and estimator and does some sales work. Two salesmen solicit business.

One girl is a combination secretary-receptionist, one girl is bookkeeper and another girl is a cost clerk. There is also a production service clerk. A full-time maintenance man as well as a full-time janitor who also does some delivery work are on the staff.

Thurmond Griffith, Winston Printing Company pressman, operating a V-45 Miehle Vertical in the company's modern, efficient pressroom



Order entering is by the production service clerk. On repeat orders she writes up the jackets (production orders) and types the duplicate production control card (one copy is a shop traveling copy while the duplicate copy is filed alphabetically in the office). The stock ticket is typed in duplicate and the job is entered in an order book. The same ordering information is rewritten. Salesmen write up their own jackets on new orders.

A daily production meeting is held in a small room (formerly a hallway) at 9 o'clock each morning. The three foremen meet with Mr. McLeod and Mr. Gordon. Each job in the plant is gone over; action is decided upon at this meeting for all jobs in process.

A production control board that provides for job locations and machine (press) load hangs on the wall. The board consists of twelve IBM time card racks (25 pockets each) mounted on plywood. The duplicate of the traveling job card is filed in the department where the job is reported at each morning's production meeting. For machine or press load, a card with the estimated required hours for makeready and running listed thereon is made out.

Each foreman checks the board during the day and moves the job cards to the next department. The office has a loose-

leaf notebook containing an alphabetical file of all jobs in process. The accounting department uses a numerical file of job cost summary sheets to which the daily production figures are posted to the specific job. Each production card and form is removed and discarded when the job has been shipped or delivered.

The present system is gradually being developed from a schedule for one day to a schedule for two days, then three days. Eventually, each individual will have his or her daily assignments preplanned with the job card placed opposite the name.

The next change in order entering and production control will be to adopt snap-out forms and install an Acme Index Visible Board. Later, a duplicating system will be used. The salesmen will write an order form and the production service clerk will type the duplicating master, have it okayed by the salesman and estimator, and then run off copies for the departments concerned.

For certain reprint orders, all that would be required would be new variable data such as a new production order number, customer order number, date received, promise date, quantity and previous job number. This variable data strip would enable the clerk to enter a repeat order, process all paper work in less than one minute by placing this variable strip over the previously used master.

Mr. Gordon has been making a detailed sales and operational analysis of all production orders processed within the past four years. This is being done to ascertain alternate methods of production at lower cost, but, more importantly, to detect trend lines by product, by customer, by dollar amount, by location, and to determine in what direction each customer, product and process is headed. It will then be possible to establish maximum and minimum points and return on invested capital once the equation or each trend line has been established, giving better control over seasonal fluctuations.

Some of the variables and factors gleaned from an IBM punch card tabulation, when fed into an electronic data processing computer, will indicate, Mr. Gordon believes, that the company should not replace large flat-bed cylinder presses because phototypesetting may enable the company to produce book work by offset more economically than by letterpress.

For business form media and systems, Mr. Gordon believes that the small multi-color web-fed rotary presses are true commercial printing presses, whereas the high cost of sheet-fed presses (offset and letterpress) is likely to make them obsolete. He plans to convert the applicable commercial work to rotary presses over the next four years.

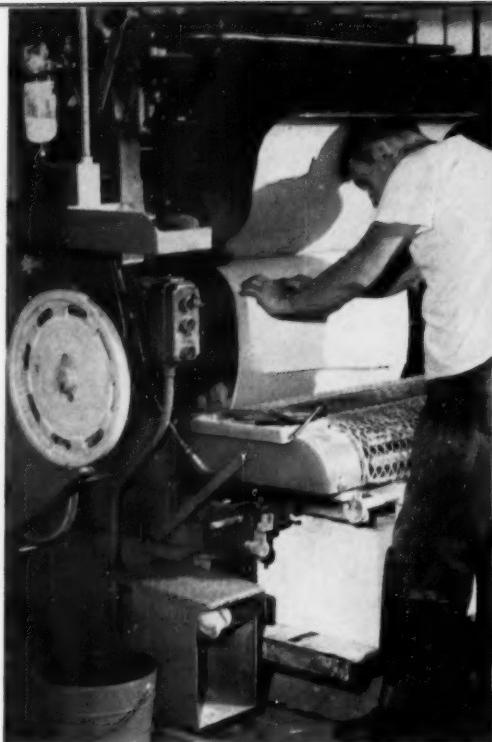
Since two-thirds of the Winston Printing Company business is offset, a 35x45 offset press will probably be installed during the next fiscal year. Mr. Gordon is also interested in web-fed offset presses.

The plant closes down for vacation during one week in August and one week between Christmas and January 2. During these periods, the maintenance men inspect and examine machinery for excessive wear. All badly worn parts are noted and replacement parts ordered.

Prior to each shutdown, a competent electrician, who specializes in motor controls, examines the motors and drive systems on all machinery. Motor controls are checked and contact points and related contactor items are earmarked for polishing or removal and replacement. Necessary parts are ordered. During the shutdown periods, the electrical parts are installed.

Preventive maintenance has saved the company many dollars by minimizing and practically eliminating machine downtime due to mechanical defects.

A record of each machine is kept in a 3x5 card file to which a card is added for each machine when a breakdown occurs. The press number, make and model, job on press, time out of commission, time



Glenn Thore, Winston offset pressman, is shown adjusting packing on ATF Big Chief offset press

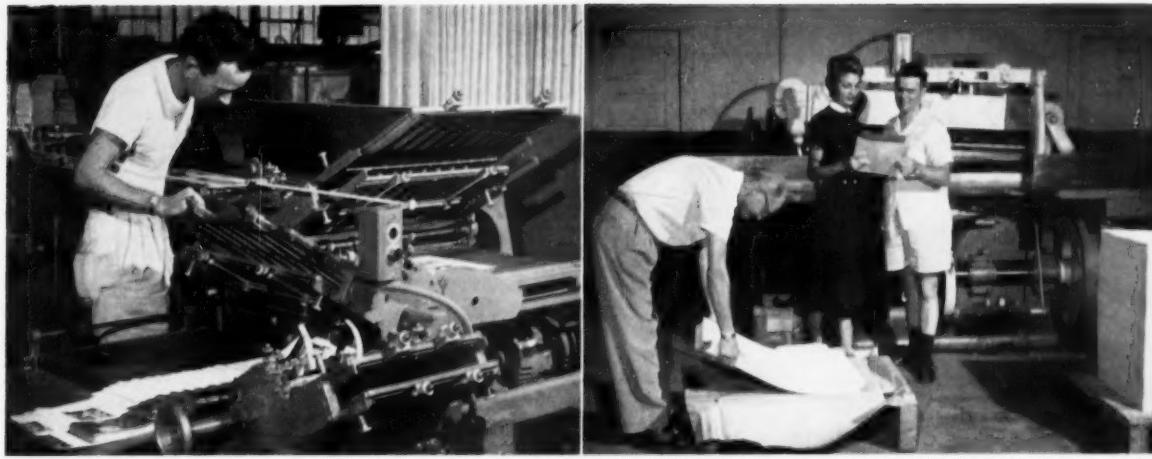
back in operation, total hours lost, total dollars lost, description of breakdown and the remedial action are listed.

Winston's management believes that automation and integrated data processing are inevitable for the printing industry. This will involve machine loading, order entering, production control, automatic costing, and machine punch card accounting and tabulating. The electrical and lighting installations have been planned with this in mind. The use of radioactive materials will likewise enter the graphic arts industry, Mr. Gordon now believes.

Mr. Gordon also thinks that integrated data processing equipment, as soon as it is warranted costwise, will enter the printing industry. Planning for remote indication and recording of each machine's daily activity is practicable now, he says.

Left below: Calvin Wooten is shown adjusting the lens on the camera in the platemaking department of Winston Printing Company. Right below: Joe Brendle, foreman of Winston's offset department, clamps a plate in position on the Harris 17 x 22 offset press. Note the fancy shorts Joe is wearing





Right above: Vula Chamis, Winston cost clerk, checks a cost item on cutting with Carl Dymott, the cutter operator, while Alan Sink, bindery worker, lays out the stock for a job. Left above: Jim Swanson, bindery worker, is shown operating new Baum 25 x 38 folding machine. Bindery is well equipped

For accounting, the company plans to use source punching of tape for subsequent automatic punch tape to punch card conversion. Package labels will be made automatically from an automatic graphotype at the same time the order-entering clerk types the duplicating master in the Friden Computypewriter machine. This machine will automatically record in the accounts receivable ledger when the customer's order is entered in production. Most printing presses, including offset, will be web-fed, Mr. Gordon predicts.

New processes such as smoke printing, ferromagnetography, Electrofax, and relief (dry) offset by magnesium fast-etch are being watched closely.

Mr. Gordon believes that within 25 years the commercial printer may use a nuclear-energized cyclotron rotary press that will use only one kind of paper whose characteristics will be changed as the paper goes through the machine. Thus, a

safety paper, ledger, bond, etc., can come off the same web; characteristics will be changed by a molecular rearrangement through nuclear power. Electronic color devices will project the image onto the web. All order entering and billing will be done automatically.

A personnel manual that outlines in detail the company's personnel policy has been printed. Ideas, such as job evaluation and wage and salary administration, were concepts borrowed from large company experience.

Mr. Gordon realizes that a printing plant must have well trained personnel and that new people must be constantly brought into the company. Accordingly, each year one or two apprentices are selected from among several high school graduates for career training. The average age for all employees is about 31.

A sales training program is being started. One more salesman will be added

to the two full-time salesmen; he will become a "systems specialist" and will handle business form work.

Two books have been very helpful, Mr. Gordon says, since his entry in the graphic arts field: "Management of Printing Production" by Dr. Robert Roy and "(R)-Evolution in the Printing Industry" by the Harvard Business School Printing Research Group.

Mr. Gordon sums up his two years of experience in the printing business as follows:

"I've made plenty of mistakes since entering the graphic arts and I know I'll make plenty more. However, my adjustment to the business has been easier than most because I have a vice-president, I. B. McLeod, who knows the printing business. With his printing knowledge and my engineering background, we complement one another in evolving a smooth running printing plant."

Just how smooth-running the plant is can be proved by a quick look at the most convincing data of all—the profit figures. In 1951, the year John Gordon took over as president of the company, gross volume was just over \$375,000. The profit that year, before taxes, amounted to about 5.9 per cent.

In 1953, the year Mr. Gordon returned from military service to resume active management of the company, gross volume climbed to almost \$387,000, and the company's before-taxes profit percentage was up to 6.16.

However, the real proof of good management practices came last year, when the company began to feel the effects of efficient plant layout and first-rate business methods. Gross volume was just over \$450,000, and on this volume Winston Printing Company showed a profit, before taxes, of 11.33 per cent.

John Gordon's Winston Printing Company stands as effective proof that better management practices do pay off in dollars-and-cents terms.

Here John Gordon is seated at the "Ebert-Gordon Mark 1" tipping machine. It's homemade, cost only \$150, and is used for making snapout forms. Gordon says it will do anything needed for snapouts



### III. SUBORDINATION AND EMPHASIS

(CONCLUDED)

★ We have already found that if we emphasize everything in display work, we lose our chances of gaining any distinctions, one line competes with another and nothing stands out. If we cannot be satisfied with one or two strong lines in any display, and place stress upon every point we will not only fail to bring out the latter but will destroy the strength of the former. As a result, the average reader will pass by the advertisement or whatever our display is, for it will hold nothing as bait to attract or interest him.

## MODERN TYPE DISPLAY

By J. L. FRAZIER

The moral is obvious: that is, strong emphasis and profuse emphasis are not possible in one form. Too much display, like none at all, makes print appear dull, uninteresting and difficult to read.

Obviously, one heading, as in Figure 17, and one emphatic word or line, as in Figure 14 (preceding chapter), is out of the question for any long piece of advertising copy of a more or less complex character. Nevertheless, the principle involved applies just the same, for the complex forms, if intelligently handled, must be broken up into several divisions, each a counterpart of the simple examples we have shown.

The divisions, furthermore, must be logically related in the whole, as the various lines are related in our simple examples. Remembering that, when we are called upon to handle complex copy, we will divide it into its logical and properly related parts, place a heading of chief line over each, and our difficulties will vanish.

However, in order that one point may be taken up after another in proper sequence for the most effective presentation, the headings over the several assembled sections must be given distinctly varying degrees of emphasis. Otherwise, the big idea of the whole will not dominate.

This feature of subordination which demands the arrangement of points of interest into headings and display lines with

clearly recognized grades of emphasis causes the reader, while following his natural inclinations, to take them up in the order necessary for the fullest appreciation of the writer's ideas.

Bringing the most desirable points to the attention of the reader in the order of their relative importance may be likened to the magician who so presents the deck of cards to the spectator, for the moment his unconscious assistant, that the spectator selects the one card from the 52 of the deck which the sleight-of-hand artist desires that he should remove.

Through display a compositor can do the same thing in his way; he can assure three, four, or even a half-dozen points being taken by the reader in an order that will most effectually interest and influence him. The largest or the boldest line, of course, will be seen and read first, the next largest or boldest will then command attention and secure a hearing, and so on throughout the display. The success of the advertisement will depend largely on the points being logically presented as regards their importance and possibilities for creating interest.

Figure 26 is shown to illustrate the point mentioned above. In this example the reader will note three lines of display, all set in much larger type than the eight-point of the text. Of the three lines, "one thing" will, as a general rule, catch the eye first and the other two will secure attention in the order of their size afterwards. Furthermore, these three emphasized lines, or lines similarly related in practical everyday work, will, in the great majority of cases, be seen before the reader considers subordinate matter in smaller type.

The same three leading points are also presented in Figure 27, though in different order. Even now the reader is most likely to see and read the line "one thing" first, because it is the largest, even though the second line in point of size has the advantage in position, being located where the eye of the reader naturally falls first. While the display is by no means as strong as Figure 26, it demonstrates that we are attracted first by the things which are largest, boldest, or most different.

We manipulate farther and secure Figure 28, in which the order of arrangement found in Figure 26 is reversed. The result is a much weaker display because the emphasis is not arranged according to the most natural progression, which is based on the practice of reading from top to the bottom. For best results, the dominant display should be at or near the top, as in Figure 26.

In so far as the interpretation of the matter by display is concerned, the same relative emphasis necessarily remains and the sense can scarcely be misunderstood. In almost every copy for display, such

logical divisions are to be found. Absolute order in their presentation must prevail.

In the opening chapter we found that display has a double purpose: to attract attention and to interpret the meaning of the writer, just as an orator makes his discourse clearer by supporting his spoken words with pauses or gestures. To say that type may "talk" is no idle boast. By subordination, permitting contrast and emphasis, we are able not only to gain the reader's eye but to cause him to see the important points almost instantly and in the order desired for logical presentation, on which such an appeal to his mind depends for success. Further than that, by the various degrees of emphasis placed on different words we are enabled to make the reader certain of the comparative value we place upon them. For an illustration of this, refer to Figure 19 again and note the emphasis by size and the punctuation by spacing shown there.

In summing up, let us repeat: The fundamental object in the use of type is to convey an idea or impart information to the mind of the reader. The force with which it strikes the mind depends primarily upon the amount of interest the reader finds in the emphasized lines, or the interest those lines may create within his mind. Following that, forcefulness depends upon how inviting and easy to read the details and particulars are made to appear through proper subordination in smaller type.

Subordination is worthy of careful consideration if for no other reason than be-

In the great majority of instances there is to be found hidden away in manuscript copy provided for display

## one thing

which by reason of its explanatory quality or its value in creating interest is deserving of dominant emphasis.

## a second thing

should not be permitted by reason of its prominence to temper the force or the effectiveness of the one thing. Furthermore, it is a serious mistake to exalt any of the

## many lesser points

which are sure to obtain attention and consideration if the headings have awakened or inspired an interest.

Figure 26

cause a part to stand out must have something to stand out from. In an orderly parade, all of the marchers cannot be drum-majors or marshals of the day. Display, too, may be an orderly parade if type is not permitted to gather like a mob, with every line so emphasized as to indicate an effort to give all commanding positions.

To determine what parts of the copy deserve commanding positions and which should be kept in the body, the compositor should place himself in the position of the reader and ask himself what features of the subject hold the greatest interest to him. These, if he thinks logically, will provide the cues for his emphasis.

If he is uncertain, however, it is always safe to follow the advice of DeVinne, who quoted an old compositor giving advice to

Clarity in type display is best assured by presenting to the reader only one thing at a time. In any event

## a second thing

should not be permitted because of its prominence to temper the force or to weaken the effectiveness of the

# one thing

which by reason of its explanatory quality or its value in creating interest is deserving of dominant emphasis. Furthermore, it is a serious error to exalt any of the

## many lesser points

which are sure to obtain attention and consideration if the headings have awakened or inspired an interest.

Figure 27

a novice as saying: "Read it over first. Understand what is wanted. Then ask, Who? What? When? Where? The answers you get are your cues to display."

In conclusion, a word of warning: If some artist is to have a hand in the printed production he may want a prominent place in the spotlight. If he is not watched,

Assuredly, it is a serious mistake to exalt any of the

## many lesser points

which are sure to obtain attention and consideration if the headings have awakened or inspired an interest.

## a second thing

should not be permitted because of its own prominence to temper the force or weaken the effectiveness of the

# one thing

which by reason of its explanatory quality or its value in creating interest is deserving of dominant emphasis.

Figure 28

his work may attract so much attention that the reader will fail to understand what the message is all about. Also, if the writer is not endowed with rare self-restraint he will try to say more than the space permits. It is the supreme duty of the compositor to correct these two tendencies, see that he is not stymied.

## PIA Self-Advertising Competition Honors More Than 50 Printers, Lithographers

Winners in the 1955 Printers' and Lithographers' Self-Advertising Awards contest were announced during the Printing Industry of America convention in Atlantic City last month. The competition is sponsored jointly by PIA and Miller Printing Machinery Co. of Pittsburgh.

Awards are given in two categories: for the best advertising campaign and for the best individual pieces of self-advertising.

McCormick-Armstrong Co., Wichita, Kans., won \$1,000 and a Ben Franklin statuette for the best ad campaign among firms with more than 100 employees. Similar top awards were given to Lebanon Valley Offset Co., Cleona, Pa., in the 20-100-employees class, and to the Hub Offset Co., Boston, in the less-than-19-employees class.

Second-place awards—Ben Franklin statuettes—for advertising campaigns went to Herbick & Held Printing Co., Pittsburgh, Ace Offset Printing Co., Los Angeles, and Hennage Lithograph Co., Washington.

For the best individual specimen of advertising among plants with more than 100 employees, Runkle-Thompson-Kovats, Inc., Chicago, was awarded a Ben Franklin statuette. Midstate Offset Printing Corp., Syracuse, N.Y., took top honors among plants with 20-100 employees, and the Benham Press, Marion, Ind., won first prize among the small plants.

Jury for PIA Printers' and Lithographers' Self-Advertising competition included (seated) George Rumage, Direct Mail Advertising Association, New York; Dick Hodgson, Advertising Requirements, Chicago; (standing) Mel G. Grinspan, ad director for Black & White Stores, Memphis; Wilmer H. Cordes, American Steel & Wire Co., Cleveland; Edward F. Royal of the Advertising Council, Inc., New York



# New Halftone Technique Is Needed For Better Silk Screen Printing

- Traditional halftone methods limit potential of silk screen
- New techniques must be developed specifically for process

★ In two preceding articles of this series, I have surveyed various methods and products used in making photographic silk screen printing plates. In this installment, I shall try to evaluate this great variety, which is so confusing even for the screen man and much more so for the outsider. But before I get into the ticklish subject of discussing competitive products, I want to pose a different question altogether. It seems to be logical to begin an evaluation of photographic screen printing plates with the more fundamental question of what to expect, in general, from this type of screen printing plate.

Photographic screen printing plates are, by and large, certainly much less used than those made with knife-cut films. I do not deny that certain fields in screen printing use photo methods primarily or even exclusively. But, speaking of silk screen as an industry, I believe I am correct in saying that the knife-cut film technique is much more used than photographic methods.

The screen industry prefers the knife-cut film technique over photo methods because of the great simplicity and reliability of knife-cut films. What a skilled film cutter can make out of a piece of film using no other tool than a sharp knife is almost unbelievable. Add that you can make even the largest knife-cut film screen printing plate without any equipment, and consider the cost of a camera department for even much smaller sizes, and you understand the great popularity of the knife-cut film technique.

But the assets of this technique are also indicative of its liabilities. For one, you need high skill, and highly skilled labor is scarce. Then, there are limits to the amount of detail that even the most skilled labor can produce, not to speak of the cost.

## Detail Limits Knife-Cut Work

The limitations of the knife-cut film technique are very obvious in work that requires "many-up" screen printing plates of units containing very much detail. Plates of this kind are needed in the decalcomania industry. This industry (which plays such an important role in the development of screen printing) was one of the first that applied photographic platemaking techniques to silk screen. The decal industry is one of those that uses photo methods primarily, even though knife-cut films too are employed,

and even though, for certain kinds of work—truck decals for example—the knife-cut film technique could never satisfy the needs of decal printing. The amount of detail is much too big; the plates are made too many up; photographic duplication and photographic plates are the only sensible solution.

Generally speaking, we may say that the case for photo methods becomes stronger as detail increases or as multiples of the same unit are combined in one screen printing plate.

So far so good. But now to the detail itself. What detail do we have in mind? This question is similar to the old poser, "How high is up?" How small is the detail silk screen can print? To say it right at the outset, silk screen is, in my opinion, still very limited when it comes to the printing of very small detail, particularly in halftones. Halftone printing is very important and frequently discussed. In the course of such discussions, one can hear the most contradictory opinions. To my mind, they mostly miss the real crux of the matter.

## Halftone Quality Is Limited

Many people believe that the quality of silk screen halftone printing is governed by the photographic material which is used in making a photographic screen printing plate. I disagree. To my mind, the limiting factor is not the quality of the photo material, but the nature of the screen printing plate itself. If silk screen could print the detail that it can obtain in the photo material, silk screen would be equal to any other printing process in halftone work. But this, unfortunately, is impossible. And it is impossible whether you use this, that, or the other material for making your photographic screen printing plate.

These materials basically may be vastly different, but in their ability to reproduce fine detail they are all equally powerless. As long as silk screen cannot print very fine detail, it matters comparatively little how much detail the photo material can retain beyond a certain point. Printability is the first problem of halftone screen printing, and printability is a subject very little studied. I am referring—

as the readers of my past articles know—to the nature of the screen cloth and to the mechanics of ink transfer.

Do I consider the nature of the screen cloth an insurmountable obstacle to better halftone printing? Decidedly not. I am not advocating resignation, but its contrary: systematic development work. The point I want to make is quite different. I am convinced that silk screen can attain much better halftone printing than it is able to produce at this time. But I am equally convinced that these improvements will come only if silk screen is willing to leave the beaten path of conventional halftone printing and if it develops techniques specifically its own.

Now silk screen uses for its tonal reproductions the letterpress halftone. But the letterpress—and offset—halftone is definitely not suitable for silk screen. The reasons are rather obvious. The letterpress halftone corresponds to the nature of relief printing and presupposes a solid base as its carrier. Silk screen works in an entirely different manner, a manner that is contrary to the basic letterpress halftone requirement. As long as screen printing will be forced into the strait jacket of letterpress dots, it will never come near its real potential.

## Different Technique Logical

It might be asked whether my demand for a different halftone technique is at all within the realm of the reasonable or just a pipe dream. As I see it, this demand is nothing but a logical application of halftone fundamentals. One day we will smile about the naive and primitive beginnings of halftone screen printing with its imitation of the letterpress dot. The basis of all halftones is the limited resolving power of the human eye. A continuous tone image must be disintegrated into such small units as can best be printed in the same color ink. These particles fuse into a tonal image if they are regarded at the proper viewing distance. I cannot see why this result could not be achieved in a manner suitable for silk screen.

I hope that the giants of photography will at some time get around to studying these problems and the related one of ink transfer. Until then, we must work as best we can with the means at our command.

After all the limiting things that I have brought up in this article, I am happy to report one application of silk screen halftone printing that can be recommended without any reservation. In 24-sheet poster work, silk screen matches, if not surpasses, all other processes. Here the strong points of silk screen remain as powerful as in line work. The 24-sheet posters that are silk screened are seen first. The billboards along our highways are convincing proof for silk screen's powerful attention-getting qualities.



Working from coded copy, soldier can produce text in any of 50 languages on this Varialyzer machine

## Army Solves Language Translation Problem With Typewriter That Writes 50 Tongues

★ From the Department of the Army comes news that a soldier now can write over 50 languages on one typewriter-like device without knowing the language he is typing. The machine he uses solves a serious problem that faced the Army: the need for foreign language printing facilities in mobile field units used by psychological warfare personnel.

The problem was to develop a composing machine simple enough for operation by a semi-skilled person, yet versatile enough to prepare copy in all known tongues. The answer is a single machine with interchangeable type fonts.

The Research & Development Section of the Office of the Quartermaster General, working with representatives of the office of the Chief of Psychological Warfare, found the answer in the Vari-typer and its mate, the Coxhead-Liner, made by Ralph C. Coxhead Corp., Newark, N. J.

Interchangeable fonts on both machines simplified the typing of languages such as French, Spanish, and Italian, which use 26-letter alphabets. But the problem was different with Hebrew and Arabic, Russian dialects using the Cyrilian alphabet, Indo-Chinese using Sanskrit, and the 700-character Burmese language.

Operator of "translating" Varialyzer works from copy like this to prepare the Armenian text at right. Numbers denote Varialyzer keys; circle around number indicates cap shift, square means figure shift, slant line means word space, and hyphen indicates syllable divisions for word breaks at ends of lines

18pt Blank 18pt Blank 18pt Blank 18pt Blank	18pt Blank 18pt Blank 18pt Blank 18pt Blank
--	--

Now, however, the Army has a Cox-head Vari-typer that "knows" even such exotic tongues as Devanagari, Turki, and Uzbek. A special model has a reverse-action carriage for right-to-left typing in Hebrew, Arabic, Persian, Urdu, Malayan, Jowi, and Pashtu. Many of these languages are spoken by mere handfuls of people, but the people live in areas of great importance to this country.

In processing copy for the new machines, a linguist writes the message in the desired language. Then he substitutes code numbers for the letters of each word.

With the proper font in the machine, the operator then strikes the keys according to the coded message. What comes out is copy ready for the camera and offset platemaking. Then printing begins on the spot, wherever the mobile units of the psychological warfare group are set up.

### New York Paper Firm President Announces Scholarship Awards

S. T. Baron, president of Royal Paper Corp., New York City, has inaugurated five Baron Scholarship Awards for training graphic arts students to serve the industry in executive posts. The scholarships honor Mr. Baron's father, Paul Baron, and his brothers Louis and Abner Baron, who devoted their careers to the printing and paper fields.

Recipients each year will be graduates of the New York School of Printing. They will be selected on the basis of their records, aptitudes and potential executive abilities. Amounting to some \$1,000 per year, the scholarships will enable the graduates to take New York Employing Printers' Association printing management courses.

First awards will be granted next June. The program will be directed by Ferdy J. Tagle, principal of the New York School of Printing, in conjunction with NYEPA president Don H. Taylor.

Touching numbered keys on Varialyzer according to code copy at left produces this text, ready for camera. Operator need not know language

ԱՐԵՎԵԿԱՆԻ ՀԱՅՈՒԹԵԱՆ ԳԻԱԽԱՌԱՅՈՒ ԴԵՐԱ  Արաբեալ Նահանգերու Հայու- թեանը կը կազմէ մեր կարեւորագոյն զաղութը Իր թիւր կը հաշուածի մաս 200,000 և հետզհնուի կ'աւել- նայ նոր զայթականներու մաւորք Նիւթամս մեր ամէնին հարուստ զաղութն է, եւ սրամք՝ ամէնին ա- ռասանձնութը Քաղաքական տեսակե- տութ զարաւր պետքան մը սար- մաններուն մէջ կ'ապրի, եւ երերն ուսկագարական եւ պատահան ըս- կրզաւնքները իւրացուցած ե, սկրզ- թիւնը կը կազմէ մեր կարեւորագոյն զաղութը Իր թիւր կը հաշուածի
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# Simple Cost Procedures Can Pay Dividends

- Old-timer's ways of figuring, in refined form, can be used in any small shop
- This simple cost system is easy to install, easy to maintain, gives good results

★ Many an old timer can recall the day when such a thing as a modern cost system was non-existent in the print shop, yet some of the owners had a way of figuring—a way which has handed down to succeeding generations some of the most substantial, profitable and prodigious enterprises in the industry today.

These men recognized the infallible truth that sales must exceed the cost of materials and labor, as well as other costs of doing business, else there will be no profit. Since labor is the predominant cost, they applied to each dollar so spent its proportionate part of all other business expense, added materials and so arrived at total cost. To this cost they added their profit.

On the whole, owners of the one- and two-press shops, employing four or fewer workers, are recruited from the ranks of larger plant workrooms. They have been able to put aside enough of their earnings to buy a few stands of type, a press or two, cutting machine, stitcher and perhaps other bindery equipment.

They are craftsmen, capable of turning out high grade printed matter, but as allergic to record keeping as a hay fever victim is to ragweed. Many have been the attempts made by trade organizations to install hour cost systems, most of which fizzle out for lack of attention.

## Grandfather's Way Was Simple

Rather than have even the smallest shop without some method of control, let's hark back to that mentioned in the opening paragraph—the way your grandfathers did it, a plan which is simplicity personified. A plan which even the dyed-in-the-wool figure hater cannot ignore if he has in mind any thought of bettering his financial condition. So far as forms are concerned, if your customer used fewer in his business, you would not need a printing press.

With four or fewer workers, who may alternate between departments, it is difficult and burdensome to expect a complete time record from each worker. But you must know the amount of time the worker spends on any operation chargeable to an order. On the back of the job ticket or envelope which nearly every shop uses in some form or other for each order, print the form illustrated herewith.

Allot each worker a number. When working on a job in any section, he is to enter his number, time of starting and finishing. In case of more than one press, the pressman should name the press and

By M. D. Binford

give number of impressions run. In case the owner does work in the shop on an order, his time should be entered in the same manner as any other worker.

When the work has been completed and the order is ready for billing to the customer, all time is extended and priced at the hourly rate of the worker, then entered on the cost summary according to department. To the total labor cost is added whatever per cent is necessary to care for all other expenses.

To this, add materials used on the order, including any outside purchases, such as composition, electros, ruling and binding, etc. Having now the total cost, add the desired margin of profit, insert the

amount the sale should be, and also the actual selling price.

Now for a look at another form, the Summary of Monthly Operations, which is written up on columnar sheets available at any stationers', with name space and 13 columns to the right.

Thanks to our income tax system, it is required that every establishment file a yearly report of income and expense, so from the records which must be maintained for this report, figures are taken to use as an average base or budget for operations.

Item 8, shop wages of \$1,167.00 at 80 per cent chargeable, amounts to \$933.60. This amount, being charged direct to orders, is deducted from line 9 to arrive at overhead expense in the amount of \$1,-

Two forms below are printed on the reverse side of the job jacket. Actual working time is recorded as shown in the upper section; extensions are carried down to Cost Summary, cost of materials added

TIME RECORD					
	No.	Start	Finish	Time	Rate
Composing	1	8.2	9.3	1.1	\$2.00
	1	10.6	10.9	.3	" .60
Presswork	2	11.0	11.3	.3	2.20
	3	11.3	12.0	.7	1.00
Cutter	1	9.3	9.5	.2	2.00
	3	1.0	1.3	.3	.80
Totals				2.9	4.80

COST SUMMARY	
EXPENSE ITEMS	Amount
LABOR—Composing	2.80
—Presswork	1.36
—Cutter	.40
—Binding	.24
—TOTAL LABOR	4.80
Add 114% for Overhead	5.47
MATERIALS—Paper	2.00
—Ink	.15
—Binding	
Buy outs	1.25
TOTAL COST	13.67
Add 15% for Profit	2.05
SALE SHOULD BE	15.72
ACTUAL SALE PRICE	15.50

062.40. Divide \$1,062.40 by \$933.60 and the ratio of overhead expense is \$1,138 to \$1.00 of labor, or 113.8 per cent. As we do not care to quibble over fractions, we will use 114 as a percentage to add to labor cost.

In addition to a daily listing of billed orders at selling price, there should also be listed the amount of labor and materials involved on billed orders, as a record for compilation of the summary of operations each month. These may also be handled on a stock form sheet as shown in the accompanying illustration.

#### **Watch Expense Items Closely**

Watch expense items from month to month. If they should vary too much from budgeted items, a checkup is in order. Holiday and vacation pay, shop expense such as press rollers, extra advertising in office expense, will affect the total.

If you are using one of the published price lists for printing shops, you will probably find that your selling rate does not agree with the list. The publishers cannot bring out new sheets each time there is a wage change in any particular section of this country. Notice is sometimes given to raise or lower certain products by five, ten or fifteen per cent. Check your own cost against all prices quoted from the list and mark the exceptions page by page. Better still, rely on your own cost. If you cannot depend on yourself, on whom can you depend?

If you prosper and natural expansion takes place in your enterprise, such a system as herein outlined will hardly prove adequate to give you the information to carefully handle the growing youngster. However, you have laid the proper foundation in your search for cost knowledge so that an expansion of your own desire will be conspicuous.

#### **SUMMARY OF MONTHLY OPERATIONS**

	Expense and Income	Budget	January	February
1 Rent	75.00	75.00		
2 Insurance and taxes	50.00	50.00		
3 Depreciation	75.00	75.00		
4 Office expense	42.00	35.00		
5 Shop expense	132.00	116.00		
6 Power and light	55.00	54.00		
7 Salary, owner	400.00	400.00		
8 Wages, shop	1167.00	1200.00		
9 Total expense	1996.00	2005.00		
10 Cost of materials used	900.00	890.00		
11 Total cost of sales	2896.00	2895.00		
12 Sales billed	3128.00	3135.00		
13 Profit (or loss)	232.00	240.00		
Percent overhead to labor:				
Expense (line 9)	1996.00	2005.00		
Wages charged to sales	933.60	936.00		
Balance to distribute	1062.40	1069.00		
Ratio expense to labor	113.8	114.1		

Monthly operations can be summarized in form above, compared with budgeted figures for period

Sample entry in sales record (below) shows how jobs are entered. Totals are carried into form above

#### **RECORD OF BILLED ORDERS FOR JANUARY**

Date	Customer	Job Number	Labor	Material	Sale
1/5	Badger Company	582	4.80	3.40	15.50
		Totals for month	936.00	890.00	3135.00

## **Rand McNally Sets Plans for Centennial Next Year**

Rand McNally & Co. of Chicago, pioneer printing, publishing and map-making firm, will observe its 100th anniversary next year with special publishing events and centennial programs. Andrew McNally III, company president, announced that the centennial observance will include a two-day program in Chicago Jan. 5 and 6. The program will have as its theme "The Challenge of A Changing World." Sessions of the assembly will feature leading speakers from the fields of government, the graphic arts, transportation, banking, and education.



Andrew McNally III

In addition, Mr. McNally announced that the company will publish a centennial edition of the Rand McNally *Cosmopolitan World Atlas*; a "Centennial Atlas of the West," depicting the West in the 1870s with some of the first Rand McNally maps; two new maps of the United States, which will be the first of their kind; and a commemorative Abraham Lincoln brochure.

The centennial will be observed in Rand McNally plants in Hammond, Ind., Nashville, Tenn., Decatur, Ill., and Ossining, N.Y. The company's headquarters and principal plant is in Skokie, Ill., a Chicago suburb, and it has offices in Chicago, New York, Washington, and San Francisco.

In addition to maps and map products, Rand McNally's printing and publishing activities include timetable and ticket

printing for railroads, air lines and bus companies. The company also produces textbooks, adult nonfiction, and millions of juvenile books each year. It is the publisher of *Bankers Monthly*, *Bankers Directory*, and the annual *Commercial Atlas*.

The company was founded in June 1856, when William H. Rand, a printer from Boston, set up a printing office in Chicago. In 1858, Andrew McNally, then 22, came to work in Rand's shop, and the following year the business was consolidated with the *Press and Tribune*, which became the *Chicago Tribune* in 1860.

McNally became foreman of the *Tribune's* job printing department in 1862 while it was under Rand's management. Six years later, the two men purchased the job department and formed Rand McNally & Co., which established a reputation as a railroad printing specialist.

# Beware of Human Factors in Pricing

- Too many printers and buyers tend to regard printing as a production-line product
- In overlooking the "custom" aspects of printing, they underestimate its true value
- Here's how one printing firm educated its customers to demand a "custom" product

No. 7 of a Series

By Olive A. Ottaway

Executive Secretary

Toronto Graphic Arts Association

★ Anyone competing in the printing business today realizes that there are many weaknesses that can destroy the price structure. Some of these weaknesses are hidden or unavoidable—sharp changes in raw material costs, for example, or an unexpected change in local wage rates. But other weaknesses in pricing practices are far from unavoidable. For the most part, they are human weaknesses, and they can be controlled by a realistic approach to the problems of pricing.

One of the most common weaknesses is the tendency, on the part of both printers and printing buyers, to regard printing as a mass-production item instead of the custom-made product that it really is. The printing buyer, placing an order for 10,000 letterheads or 30,000 pamphlets, too often thinks in terms of production-line techniques and demands an impossibly low price.

In the same manner, a printer, faced with the prospect of landing a big order, may be overwhelmed by the size of the job. He may feel that he cannot go wrong in taking it at almost any price.

How, then, can it be possible to set a fair price for a custom-made product when many of the "custom" features are not considered?

I have often been given the opportunity to work with top executives and sales managers in making studies of printing sales. On one occasion, I made the suggestion that all customers could be classified into four groups.

## Four Classes of Customers

Class A customers are those who treat their printer with the same respect they would accord to a good tailor. They respect the printer's skill in his craft, respect his good judgment in matters of style and taste, and expect him to offer suggestions that will be of benefit to them. And above all, they respect his price as the fair quotation of an expert in his field.

Class B customers are those who plan their own printing ideas in detail and merely wish their ideas reproduced. They expect nothing much creative from the printer, but they do demand good craftsmanship and are willing to pay for it.

Class C customers are a special breed: they have expensive ideas but do not want to pay for them. These are the customers who may ask for bids, and then try to play one bidder against another in an effort to get a lower price.

Class D customers are those who buy solely on the basis of price. They either do not know or do not care about differences in quality and workmanship. The lowest bid will always win their orders.

After I had suggested that customers could be classified in this way, the sales manager put his staff to work on their accounts. Principally, they concentrated on two groups, the Class A and the Class D customers.

The Class A customers got special treatment. New ideas, promotional material, special layouts, new stocks and colors all were presented to these customers first.

The Class D customers did not receive nearly as much attention. For these customers, the company offered quotations only on run-of-the-mill jobs—work that could be ganged with other jobs for the most economical production. These customers were given no creative ideas for promoting their businesses. They received no special consideration from salesmen.

It wasn't long before the sales manager had a complaint from one of the customers in Class D. "I thought printing salesmen were supposed to be creative," this customer said, "but all I can get from your men are straight bids."

## Production Is Departmentalized

The sales manager explained, "We have departmentalized our production. To some work we are trying to apply production-line techniques. This is to serve some companies like yours, which do not wish to utilize our 'custom' department."

When the customer asked about the "custom" department, the sales manager explained that this was for the use of customers who were willing to pay for creative ideas, extra attention and suggestions from the salesmen, and a job of high-quality craftsmanship. The "custom" department, the sales manager said, was for those customers who were willing to place their work at an open price.

The result of this discussion was that the customer asked to be given special consideration. And recently, a vice-president of the printing firm told me that this customer and many others have lost the habit of questioning prices. "We never overcharge them," the vice-president said, "and we have convinced them of this. They have confidence in us, and we in turn give them the best service and quality that we possibly can."

Granted, the human elements affecting prices cannot always be controlled as easily as this. Often, the customer cannot be swayed by either compliments or appeals to his vanity. Often, too, the printer fails to realize the full significance of his own actions in lowering prices.

However, whatever their cause, the human weaknesses that destroy price structures must be recognized, and some effort must be made to control them. Otherwise, no pricing policy, no matter how realistic its foundations, can succeed in its dual purpose of giving the customer a fair price and the printer a fair return for his effort.



## "Bidness" of Poor Quality Kills Sweetness of Low Price

The above slogan appears on the trucks of a manufacturing company near our plant—and we wish every buyer of printing could have it hung above his desk.

Not that we mind bidding; we're happy to quote when the specifications leave no loopholes for some less particular printer to substitute cheaper paper, substandard plates, slapdash makeready, or other cut-price ingredients.

But only too often, the printing buyer discovers that the low bidder has squeezed down the expected quality of the job, so he can "come out" on his too-eager and too-hasty "bargain basement" quotation.

When you get a quotation from CORNAY PRESS, we're proud to tell you exactly what you'll get for your money. Because, dollar for dollar, CORNAY gives you the most quality your money can buy—anywhere!

And—on "open price" orders, we'll bend over backwards to make you happy. If it's Distinguished Printing you want, CORNAY will produce it at a fair price. Try us, and see.

Any printer can use this promotion copy from ad of the Press of H. N. Cornay, New Orleans



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Refold Enamel  
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Format Enamel  
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## CAST COATED PAPER

Kromekote Enamel  
Kromekote Label  
Kromekote Litho  
Kromekote Cover  
(Cast Coated 1 Side)  
Kromekote Cover  
(Cast Coated 2 Sides)  
Kromekote Postcard  
(Cast Coated 1 Side)  
Kromekote Postcard  
(Cast Coated 2 Sides)  
Kromekote Box Wrap

## DRUM FINISHED PAPER

Colorcast Box Wrap  
Colorcast Gift Wrap  
Colorcast Label

## COATED COVER

Hinge-fold Coated Cover  
Re-fold Coated Cover

## DULL COATED BOOK

Dullo-fold Coated

## UNCOATED BOOK

Garamond Antique  
Garamond English Finish  
Garamond Text (W. M.)  
Wedgwood Offset  
Pasadena Offset  
Chalice Opaque

## UNCOATED COVER

Ariel Cover  
Cordwain Cover

## ENVELOPE PAPER

Chamfico Colored Wove  
Envelope  
Radiant White Envelope  
Foldur Kraft Envelope  
Gray Kraft Envelope  
Suntan Kraft Envelope  
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Campaign Postcard

## BRISTOLS

Inventory Index  
Canton Postcard

## TAG

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## BOND, MIMEOGRAPH

Ariel Bond  
Scriptic Mimeograph

## PAPETERIE

Wedgwood Papeterie  
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## PRESSBOARD

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## Let's Improve Platemaker-Lithographer Relations

- Functions of trade platemaker and lithographer complement each other
- Each has specific responsibilities to observe in this trade relationship
- Here, a trade platemaker tells how to keep this relationship strong

By William T. Stevenson, Stevenson Photo Color Separation Company, Cincinnati, Ohio

(This article is adapted from an address delivered by Mr. Stevenson at the 23rd annual convention of the National Association of Photo-Lithographers in Cleveland, Ohio.)

As the lithographic industry has grown in recent years, we have seen the development of two distinct types of operation—the trade shop and the lithographer. Differences of opinion have arisen regarding the relationship of these two operations, but the differences often are the result of misunderstanding. They can be resolved by looking objectively at the functions of these two segments of the industry.

Before tackling the actual relationship between the lithographer and the trade shop, it might be well to establish the positions of both parties.

The trade shop is a service organization specializing in making the actual reproduction up to or including press plates.

The lithographer has the principal goal of operating lithographic presses at a profit. For the purpose of this discussion, lithographers can be divided into three classes, which we will outline later.

### Trade Shop Is Supplementary

The most common use of trade shops in the past has been by the medium-size and large lithographic plants that operate complete platemaking departments. The advantage to the lithographer is obvious: he is able to print more jobs with the same platemaking staff. The trade shop supplements the lithographer's operation in this instance. The trade shop service is of particular advantage to a plant that has a lot of short run work.

The lithographer makes money by keeping his presses running with a steady flow of work. The fewer artists and cameramen he has on non-productive time, the more profitable his presswork will be.

To operate a platemaking department profitably, the lithographer must keep a balance between the more profitable long-

run work and the short-run orders so that his platemaking staff is kept busy. In other words, a point of optimum efficiency is reached when the lithographer's original department is just big enough to handle the minimum amount of work that is required to keep his shop operating.

The trade platemaker, when he takes care of the peak loads for the lithographer, is the one who must worry about fluctuations in the volume of original work.

With the tremendous growth of lithography in the past few years, we have seen the rise of another classification of lithographer—those who do color work but who operate no color cameras and have no color artists. They leave the specialization to the specialist—the trade shop. This group of lithographers can take advantage of all the facilities that a trade shop can offer and that their own volume cannot possibly justify. In most cases, they do black-and-white and flat-

George T. Delacorte, Jr., president of Dell Publishing Co., New York, gets gold Honorary Citizen card from Mayor Robert E. Stevens of Poughkeepsie. Presentation was made during a dinner held by Western Printing & Lithographing Co. in Poughkeepsie to honor Dell company officials



color work and make their own press plates.

Trade shops offer this group of lithographers the opportunity to produce top-quality color work, on a par with or even better than that produced by the lithographer operating his own original department. The self-sustaining lithographer may not realize it, but his press department possibly may be having to make up losses resulting from antiquated original art and platemaking methods. Obviously, the trade shop, which is concentrating on the plate segment of lithography, has to produce a good job at a competitive price if it is to stay in business.

To be successful, the trade platemaker has to keep abreast of the latest developments in materials, methods, and equipment. He must be able to furnish all the various types of conventional and multi-metal plates that are popular today.

### Can "Farm Out" Photocomposing

In some instances, the lithographer makes his own vacuum frame plates, but when a multiple-exposure color job comes along, he can have a set of plates made by a trade shop on a photocomposing machine. In this way, the lithographer avoids investing in an expensive piece of equipment that would be idle much of the time. In the same way, the trade platemaker can furnish composed multiple positives or negatives for vacuum frame printing. These masters are particularly valuable to the lithographer if the job is likely to be reprinted at regular intervals.

The third and final type of lithographer in my arbitrary classification is the one who operates only presses. He buys all of his black-and-white and color plates from trade shops. With modern transportation available, he is only overnight or at most 24 hours away from a complete choice of trade shops.

His main concern, then, is to sell enough lithography to keep his presses going. He never has to worry about whether his own original department can handle one more process job in time to make a delivery.

Some lithographers today are eliminating their small presses and going to larger and larger presses, because they



Promotion committee for sixth annual Lithographic Awards Competition and Exhibit sponsored by Lithographers National Association includes (seated) Ralph D. Cole, George P. Hughes, chairman, and John M. Wolff, Jr.; (standing) W. Floyd Maxwell, Edward K. Whitmore, Edward E. Peterson, Howard C. Minnich, Gordon C. Hall, George J. Walsh, and Herbert W. Morse. The committee met in New York City recently to get plans underway for competition

find them more profitable. But they occasionally run into a difficulty. A good customer insists on having 500 or 1,000 proofs or advance samples. Naturally, it would not pay to put such a run on a 59-inch or 76-inch press. The answer, of course, is the trade platemaker. He operates a production press for proofing, and instead of furnishing a half-dozen proofs, he can run off several hundred copies in just a little extra time.

The merits of press proofing cannot be overemphasized. To my knowledge, there are several lithographers who do not have their own color departments but who are successfully combining color positives from different trade shops on the same press sheet. This is principally successful because press proofing is done to established color standards and because proof submitted for the customer's approval is a realistic one.

#### **Proofing Is Not Successful**

Many large lithographers who do their own plate work also have gone into press proofing. However, many of them find that because the proof press really is a production press, it soon is used for production, and the proofing schedule goes out the window.

Trade shop operators as a whole realize that they have obligations to the lithographic industry. A price quoted to one lithographer on a particular job must be the same price quoted to any other lithographer, providing that the specifications and requirements are not changed.

It is the duty of the trade shop operator to treat his customers' work as a confidential matter. The lithographer must have the assurance that a job placed with a trade platemaker is as safe as if it were being handled in his own plant. Therefore, it is imperative that salesmen for a

## **LNA Starts Ball Rolling On 6th Awards Contest**

Lithographers National Association has started the ball rolling toward its sixth annual Lithographic Awards Competition and Exhibit.

George P. Hughes, vice-president, Kindred MacLean & Co., Long Island City, N.Y., has been named chairman of the 1955-56 Lithographic Promotion Committee, which will have charge of the competition to select the most outstanding pieces of offset lithography produced in 45 classifications.

The contest will be open to all members of the lithographic industry, advertisers, ad agencies, commercial designers and artists, and to all other creators and producers of litho material. More than 100,000 entry blanks, plus rules and regulations brochures, will be distributed early in January. Blanks will be available from LNA at 420 Lexington Ave., New York, or 127 N. Dearborn St., Chicago.

Winning entries in the fifth annual competition were displayed last month in Cincinnati, Racine and Milwaukee. Sponsors were the Miami Valley Lithographic Association, Western Printing & Lithograph Co., and Graphic Arts Association of Wisconsin. The third November showing is timed for the 16th at Normandie Hotel in Minneapolis.

trade shop not be allowed to flash around proofs hot off the proof press. The lithographer, although he may be interested in these samples, will realize that here is a job that has not been treated with the proper confidence.

The principal bone of contention between lithographers and platemakers is

the platemaker who does commercial work direct with the buyer. This is a practice that most platemakers abhor, but it is one that continues to crop up from time to time. The lithographer is offended by it, and blames the trade shop.

However, I believe that the lithographer who takes a commercial job with the positives furnished is just as much to blame as the trade shop that made the positives. If no lithographer took the job, this practice soon would cease. If you say that the lithographer needed the job to keep his presses going, then it is just as fair to say that the trade shop operator needed the job to keep his own men busy.

I am not defending the practice, but I know that if it grows, more and more shops will be forced to engage in it. The trade platemaker then will operate as the photoengraver does today.

#### **Trade Shop Helped Industry**

Undoubtedly, it is true that the growth of the lithographic industry has been enhanced in some measure by the trade shop. Yet there is an effort being made at this very moment to subjugate the trade shops and discriminate against them. To separate the trade shops from the lithographer and to penalize them for their contribution to the progress of the industry seems without reason.

The trade shop, to do its job effectively, must operate hand in hand with the lithographer. Any move to differentiate in the working conditions of the two would be detrimental to the industry. Through working closely with lithographers for a number of years, trade shop operators have found that a better job can be produced if minor variations are made to suit the individual lithographer. The loss of this "custom-made" feature would hurt the quality of lithography as a whole.

# Planographic Letterpress Plate Is Announced by Huebner Labs

William C. Huebner, inventor and technician who heads Huebner Laboratories in Mamaroneck, N.Y., has announced the Metalmist plate as another step in the progress of printing. He describes it as a flat plate for letterpress that takes ink where it should and repels ink where none is needed.

"The idea is not new," said Mr. Huebner. "It was tried 30 years ago by Trist in England. To replenish plate mercury used up during printing he used mercury on the plate and in the ink. Health authorities stopped this use of mercury because of its poisonous reactions.

"The Metalmist plate without mercury is new. So is the method of producing the ink-repellent surface. The end result is better impressions by letterpress.

"The original heart of letterpress printing is the photoengraving plate. The duplicate hearts are electrotypes and stereotypes. These three bases of letterpress printing are substantially the same today as they were 60 years ago.

"Fifty years ago I tried to interest photoengravers in the use of photocomposed images on copper plates and for zinc etchings. Stripping wet plate film seemed easier then, as it does now.

"Fifty years ago stone lithography was used in a comparatively limited field of color illustration. A few offset presses were being tested on black commercial work. We tried color on offset plates, and the photocomposed press plate did the job.

"Today we look at letterpress and see the same steps that were employed 50 years ago. Today's volume of color offset far surpasses the dreams of a half-century back.

"Color separations from color copy applied for offset could be used to far better advantage because halftone negatives carried the corrected values on the press plate.

"The need for flat halftone negatives with large highlight dots to permit relief etching for letterpress was eliminated in the offset negative.

"Here is the crux of color separation advantages. If perfect color separations are attained, the advantage is with the planographic offset plate, not the photoengraved letterpress plate, because relief dots and images are presently needed for relief printing.

"So the next logical step is the Metalmist flat plane plate. The ultimate goal is a million impressions. The immediate objective is to attain 25,000 to 50,000 impressions, before Metalmist is offered to the trade.

"We are engaged in testing the durability and maintenance of fine quality of ink impression. One publisher, after seeing the Metalmist plate made, believed in its ultimate usefulness, and will receive the equipment needed to go into commercial performance."

## Platemakers and Pressmen Offered Three New Books

Lithographic Technical Foundation has announced three new technical books for platemakers and pressmen. All can be obtained through the LTF office at 131 E. 39th St., New York 16.

*Offset Platemaking—Deep-Etch Process* (No. 504), by Robert F. Reed, is a 225-page revision of LTF's training text published ten years ago. It explains the original deep-etch platemaking techniques developed by LTF and covers all developments of the past decade. These include improved desensitization, non-blinding lacquers, simplified developing procedures, and other time-saving techniques. The author deals with the preparation and handling of platemaking materials, and there is a chapter on safety. The price is \$1.68 to LTF members, \$5.18 to nonmembers.

*Lithographic Offset Press Operating* (No. 505/6), by Charles W. Latham, is a complete revision of two volumes on preparing, starting, adjusting, and running the press. Its 262 pages are designed to provide 50 years of offset knowhow in compact form for the use of beginners, trainees, journeymen, and office per-



A. R. Tommasini, International Craftsmen president, joins Joanne Dru, Warner Brothers' star named "Miss International Printing Week," in reminder of dates of the observance next year

sonnel. Information includes plate handling, inks, papers, paper conditioning, safety, and all materials, techniques, and equipment that have come into use since the original volumes were published in 1945. The price to members is \$1.98, to nonmembers, \$6.40.

*Offset Stripping—Color* (No. 512), by Bernard H. Halpern, is due for publication about Nov. 28. The book, which has been in preparation for five years, will be a 172-page compilation of the best current practices, ranging from simple line work to the most exacting color process reproduction. Discussions will cover all commonly used materials from goldenrod to glass and from strip-film to regular film. The cost will be \$1.68 to members, \$5.18 to nonmembers.

• Although evidence shows that Chinese were the first to develop movable types, they had to abandon the process because of the complexity of their language.

Washington (D.C.) Litho Club awarded Senefelder busts to its nine past presidents at a recent meeting. Those honored were (seated) John J. Laverine, Paul A. Heideke, Charles Storey, and William W. Heintz; (standing) F. H. Mortimer, J. O. Blades, Robert E. Rossell, C. W. Cook, and A. R. Materazzi



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Enclosure above is shown because slight changes can effect great improvement. When squaring lines requires inordinate word spacing as in second, give up the idea. "Rivers" through groups, as in 5-line product listing, are unsightly and confusing. Consider, now, the reset below. While type is no larger, the listing—still in comparatively hard-to-read caps—is more readable with "rivers" eliminated. Bold figures are more logical at end of line above signature and, there, counterbalance illustration in the upper left corner



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OFFICE STATIONERY • MACHINE SYSTEM FORMS  
CHEQUE FORMS • ILLUSTRATED BALANCE SHEETS  
MENUS • COLOUR LABELS • PRINTED ADVERTISING  
LETTERHEADS • BUSINESS CARDS • INVOICES  
WEDDING AND PARTY INVITATIONS • RECEIPTS, ETC.

**Ring for a Daniels man BF2959**

**FRANK DANIELS PTY. LTD.**  
OVER FIFTY YEARS OF FINE PRINTING

## SPECIMEN REVIEW

By J. L. FRAZIER

### Big Circle in Color Catches Eye

HIGNELL PRINTING COMPANY, Winnipeg, Manitoba.—Your plastic-bound and nicely indexed specimen book is excellent and offers a very good selection. However, knowing the nature and quality of your work, we regret that you don't have some of the later and better-designed styles, like the Lydian series, for example, in your cases. We note that you do have Lydian, along with other smart and characterful styles, for Fototype production. We believe most layout men using the book would appreciate more extensive showings, especially complete alphabets of the larger sizes. The cover of the book, featuring a large solid circle printed beautifully in orange on medium blue stock, is decidedly striking. The light orange color holds its brightness, which is unusual. The big two-line title, "Type Faces," in part overprints this orange circle in black, and black also is used for the rest of the type on the page. The circle symbolizes the "bulls-eye," leads the eye direct to the spot it should go. Here, in addition, the circle serves as an ornament, reducing the severity of an all-type design. Considering the blue stock, and the fact that most of the design is in black, the plastic binding had to be black also. The front cover looks very, very good.

### August No Month for Hot Colors

MILLER PRINTERS, Great Bend, Kansas.—Aside from the solid panel across your blotter, "We'll Be on Vacation," and that overprinted with an illustration in red and yellow, the latter producing green for the trees between which a hammock is hung, everything on the blotter is in warm red and hot yellow—not so "hot" a combination for anything having to do with a cool vacation. Warm colors such as red and yellow should be used only in small areas for other reasons, also. Tests have shown they are not as agreeable to the eye as cool colors for extensive use in printing. The figures of the calendar block and the small type in the signature group are not as clear as they would be in green—which is really good for summer use—to say nothing of black, which would be best of all, for the sake of legibility. The warm colors are weaker in tone than the cold

colors and black. Consequently, the band of blue at the top of the blotter—printed, by the way, the short way of the sheet—makes the setup as a whole decidedly top-heavy. Space is wasted between the block of calendar figures and the signature, while the lines of figures are spaced so closely that the effect is confusing. Your work heretofore has been better. Try again.

### Key Is Symbol of Greeting

HENRY BETTMAN, Burlingame, California.—We've been holding your 1954 holiday greeting so this review would appear at the best time to help other readers in the pinch of grasping for something new and novel. Your idea of using a seven-inch door key, die-cut from "silver" card stock, surely rings the bell. You didn't make the mistake of



R. RANDOLPH KARCH

*Yellow Brunches Please*

Just dial POpular 8-948  
RD 3 DILLSBURG (near Grantham) PENNSYLVANIA

With type printed in medium brown and bond in bright, light yellow, the original of this card is decidedly more pleasing, appealing, and impressive than shown

printing your greeting on the key. You made the effect better and the impact stronger by printing it on a separate piece, a white card shaped and eyeleted to simulate a conventional shipping tag, held to the key by a loop of string. The finished effect is like that of hotel room keys attached to plastic plates. Your greeting on the tag reads: "The Bettmans are full of wishes for holidays and cheer and send this little thought to you as the key to a Happy New Year." Whittier or even you (present reader) might do better, but we wouldn't be above using the idea for a change. We surely would if the family V.-P. in charge of sentimental disbursements doesn't conclude it is *too* different.

*an A nnouncement  
of Importance...*

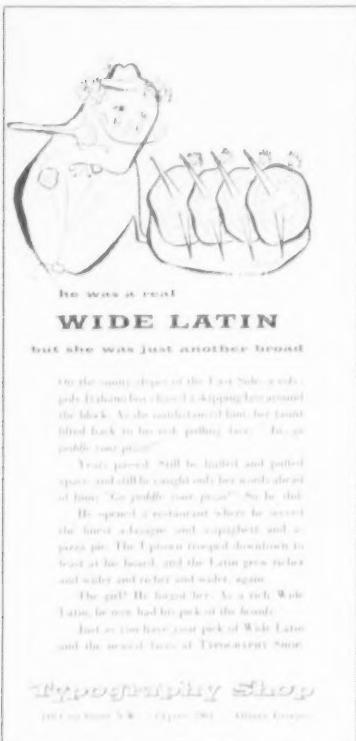
*a merger!*

Fresh, yet conservative layout features folder titles reproduced above. The designer, G. H. Petty, Service Typographers, Inc., Indianapolis, has knock for forceful effects with smaller type than some would consider using

**Items submitted for review  
must be sent flat—unfolded,  
not rolled. Replies by mail  
cannot, regrettably, be made**

#### Action on Moving Notice

THE SEQUOIA PRESS of Kalamazoo, Michigan.—You do excellent work. Even the smallest items often are pleasingly unconventional, yet they function in a practical way, as all printing should. We are particularly pleased with the Clark-Goss moving announcement. In the center of the 12-by-9-inch yellow sheet, the word "Moving," in



The intriguing illustration and decidedly stimulating heading of this blotter, creation of Sol Malkoff, Atlanta, just about guarantees reading by all who get it. Original is printed deep brown on coated India tint stock. We'd add space above and below heading, maybe also between lines, especially since space permits

rather ornate 60-point caps, reads from top to bottom. The same word in the same type is printed aslant on the sheet, crossing the vertical line near its center. The type of the announcement proper fits up closely on both sides. The handling of the two words obviously suggests motion, and therefore is proper here. We're impressed by the sharp and clear way the smallest type is printed by offset. This reminds us of something you wrote shortly after you set up for lithography—that you could reproduce specimens of printing in this department, often of necessity greatly reduced, sharper by offset than could be done by letterpress.

#### Novel Idea for Cover

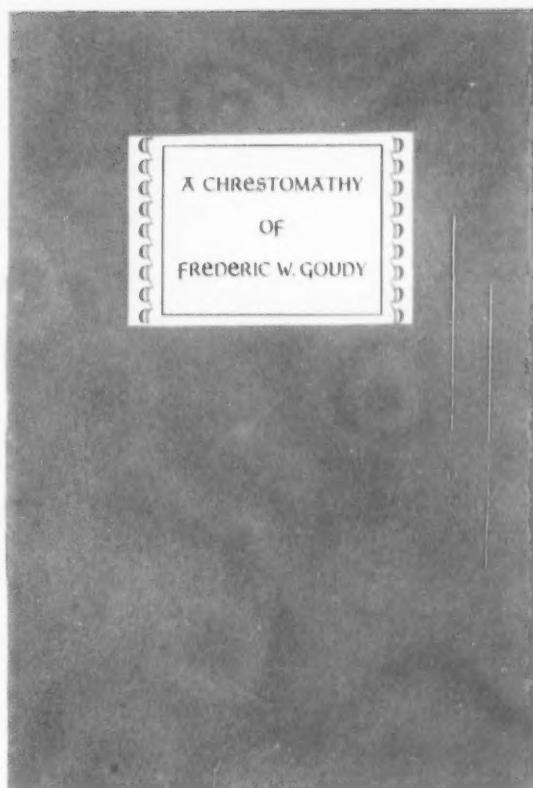
THE TOLEDO PRINTING COMPANY of Toledo, Ohio.—It has been two years or more since we reviewed your interesting company magazine, "EXPRESSIONS." While composition of the text is just fair, and short items are crowded more than they should be, the cover is excellent. Printed on blotter stock, it features a halftone that bleeds off on all sides, with an irregular panel cut out near the bottom where the August calendar appears in black. Just a few paragraphs ago we mentioned an inconsistency in a blotter for July distribution—the use of red ink, which seemed certain to aggravate the effect of too much hot weather. You have used a dull, bronze green for printing the halftone on your cover, and the effect, in contrast to the other item, is cooling and refreshing. The halftone continues onto the back cover, and there, in a rectangular open panel near the bottom, we find appealing copy under the heading, "Cool Off." The feature that we consider justifies this repeat review is that once a recipient finishes reading your magazine, he can tear the cover apart at the fold and have two standard-size blotters, one carrying the calendar for the month, the other containing a stimulating thought, in this case, "Cool Off." We're surprised no others have adapted your idea.

#### Best Place to Go Wrong

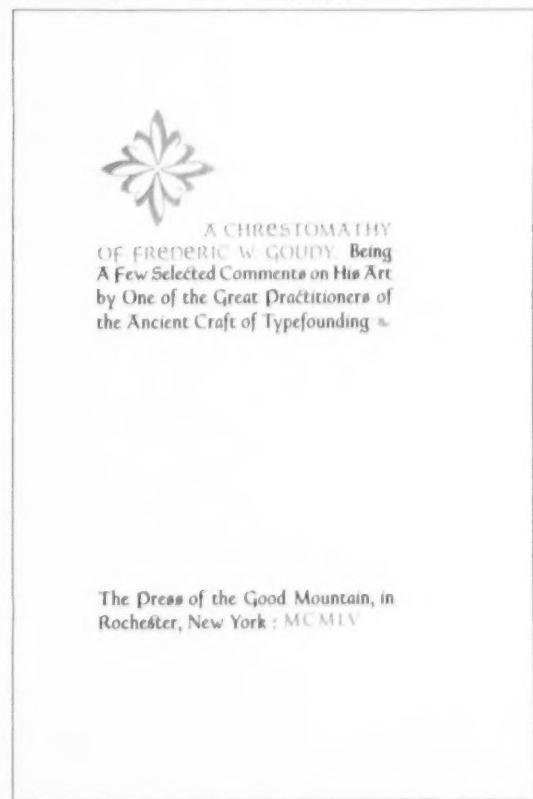
SHEREROM PRINTING COMPANY of Saxton, Pennsylvania.—With the type styles in different parts of the copy so varied, and with copy scattered without pattern about the small tag, "Buy 7-Up," the piece is anything but pleasing design-wise and typographically. For anything but a price tag, we'd say "terrible," but we must admit it serves its purpose. Even so, the space between "Buy" and "7-Up" is so great that it breaks these elements into two groups when there should be only one—even considering what the item is. The functioning of the tag certainly would not be sacrificed—quite the contrary—by bringing the two parts of this line of related words closer together. The use of green ink on this one-color job is endorsed. Practically no one-color item wouldn't be improved by the use of some color other than black. Habit is the only reason for the use of black on such items, except of course when small type is involved. As a rule, however, typographical display forms should be of the smallest possible number of parts; separation should be made by means other than wide spacing.

#### The Twain Do Meet

RALPH GRIER, Jacksonville, Florida.—Using the vertical form and employing the vertical axis for organizing copy elements are sound modern devices, functioning usually without associated disadvantages. A block of type which is narrow and deep is better in most cases than a wide, shallow one—the first suggesting something standing erect; the latter, lying down. The vertical is the line of strength. Your card makes use of the idea by having the line "Today's Lettering," in sans serif caps, read upward. Placed approximately one-third of the way from left to right on the card, it organizes the copy well. The telephone number is



Cover and, below, title page of charming keepsake brochure, notable in one special respect. Only one size of a single type—18-point Goudy Thirty—was employed, even for the colophon in which we learn type was set in the composing room of the Rochester Institute of Technology by Alexander Lawson. Title label of gray stock is glued on in die-stamped panel on the rich and rather deep brown paper of heavy weight, deckled along front. Bands of ornament—flanking rule panel and type in black—are in light, dull orange, providing a pleasing slight contrast with cover stock. Ornament on original of title page is in dull, deep blue, what's in our second color is orange, the rest black on gray paper, deckled along front



The Press of the Good Mountain, in  
Rochester, New York; MCMLV

on the smaller left section, with the name, address, and service on its right, all of these, of course, in horizontal lines. At the right of the vertical line, all lines are properly flush left. We have a suggestion on the Annette Kolos card. Wedding and other scripts and Copperplate Gothic or any monotone sans serif are as inharmonious as any letter-

styles can be. True, the copperplate engravers established the vogue long ago, but even they are getting away from the habit, and habit is all that has kept the practice alive. Everything connected with the two type styles is utterly different; one is graceful and delicate, the other wholly severe and mechanical. Of course, if the script is very large, larger

than it is usually seen in such cases, and the Copperplate as small as it can be made, the lack of harmony is minimized, because the difference in width of letters and thickness of elements then is less pronounced. The thinner—more condensed—type should be in the big size, of course. We do not endorse the combination, even in such circumstances as these.

#### Dramatic, Simple Cover

GAZETTE PRINTING COMPANY of Montreal, Quebec.—It is seldom we see so much power packed in an essentially simple item of printing as there is in your folder, "Quality, Flexibility, Accuracy." Though the simple, graphic manner of handling characterful lettering and type plays a part, the big factor is size, something every reader should keep in mind. Regardless of how important a message may be, it will not seem so if presented in tiny size. Your piece, a French-style folder, has six 11- by 11-

type is added to explain the qualities. Now, the purpose of the item—promotion for offset lithography—is powerfully accomplished. Tipped onto pages two and four—the outsides of the center spread—are prints of four-color illustrations, the same picture printed on coated paper and on offset stock, a remarkable comparison. The print on the coated paper is brighter, but it is surprising how well fine detail is held in the softer print on the rough stock. We can think of no better way for an offset lithographer, especially one new in the line, to advertise the process.

#### Better Type Needed

GRAPHIC PRESS of Waymart, Pennsylvania.—We are confident you are handicapped by very limited type equipment. We realize that the faults to be found in "Farview Graphic" stem naturally from that. We'll offer just a few thoughts, hoping to see these faults overcome and to have a later issue to go over for

Two title pages and a spread from three of a set of seven 7½- by 5-inch folders publicizing "types" available for composition on Intertype's Fotosetter. Designed by Ed. Shaar, of Intertype Corporation, the series was produced by Warwick Typographers, St. Louis, already operators of four of the typographic machines. Copies in quantities are supplied Fotosetter operators such as Warwick to be imprinted with their names and distributed to buyers of and prospects for typography



Catalina letters remain joined, even though the line has expanded.

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The lines on the left, set in 12 point from the 12 point matrix size, show how it is possible to justify Catalina and still maintain joining of letters.

The top line, set right, is 20 points long. The second, third, fourth and fifth lines respectively have been expanded 6, 12, 18 and 24 points. Thus Catalina permits an expansion of as much as 10% of the line length in any size.

The trend to a spontaneous hand-lettered effect in types for advertising display is exemplified in

#### Fotosetter Catalina

Emil Klumpp, prominent graphic designer and lettering artist, created this new brush-script and dubbed it Catalina for its gay, bouncy, holiday air.

Not only is this an up-to-the-minute face in design conception, but it offers for the first time a unique utility feature in keyboard composition of joining scripts. A word or a line of Catalina may be set tight or opened in justification between letters, within limits, to a given length—and still join perfectly! At long last, here is the "rubber type" which typographers have sought to "make the measure."

Truly, here is a fluid new type for use on the composing machine offering the greatest flexibility—the Intertype Fotosetter.

Intertype Corporation - 360 Furman Street, Brooklyn 1, New York

Five folders are printed in three colors, only those about Baskerville and Century being done in two. Colors on the two striking and original title pages we show—of sound modern character, by the way—are, respectively, pale green and light blue. Spread of a third, reproduced above, was printed in black, light blue, and yellow—the latter for the word "Catalina" on the second page. More extensive and effective use of the yellow was made on the Catalina title page, not shown

inch pages of heavy white cover paper, deckled across the bottom. On the front, the title appears in black in a giant-size brush-script lettering, the three lines square on and aligned at their right ends. Life and action are introduced by long streaks of red and yellow, these in a crayon technique, not solid, coming in at angles from the right side of the page. Red is used between "Quality" and "Flexibility" and yellow between "Flexibility" and "Accuracy." This motif of the slanting red and yellow bands is repeated on pages three and five, but on page three the copy in comparatively small

further suggestions. Making the large "F" (starting the name) out of rules failed. We didn't see the rule-made letter at first, partly because there is so much space between it and the rest of the word "Farview." The rest of the word is in letters about eight times smaller and, unfortunately, in one of the most maligned types ever cast, Broadway. Even though the name line is widely letterspaced, there is still far too much space between the words. Really, the maximum desirable space between words is just enough to make it possible to read them as a unit. In view of

#### Century Types



the size of the page, the type throughout is entirely too small to be in proper proportion, a fundamental never violated with impunity. The whole is scattered, lacks unity—the quality of seeming *one*, as such things should. We find the date in very small type near the bottom of the page, reading upward close to the vertical rule band near the left side. No one is likely to see it unless he looks for it. Generally speaking, the heads on the inside pages are too crowded—in fact, the pages themselves are crowded.

Another notable series of folders, this by the Thos. P. Henry Company, Detroit advertising typographer, long high on our roll of leaders in the field. As the one spread appearing here between two title pages shows, each folder serves two purposes: (1) to explain and endorse one basic design principle, and (2) sample one style of type. Readers must conclude that Henry craftsmen work "by the book," and in no hit-or-miss fashion, and be impressed in consequence



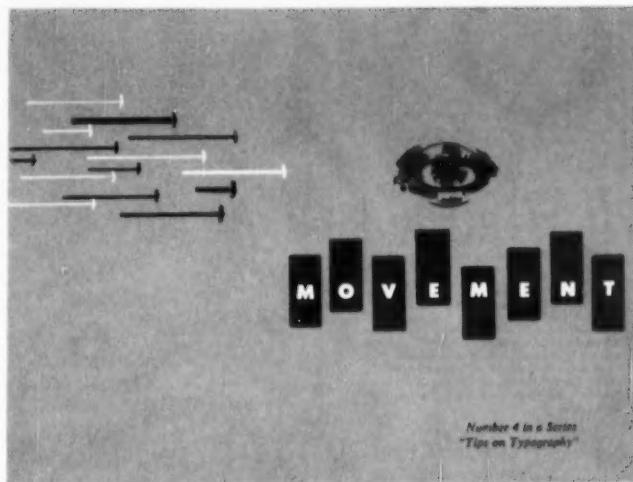
The "Movement" title (right, above) in pleasing brown and black on white paper simulates effect of black and white on brown, represents a recognized powerful color application. Type featured on page two (not shown) is Times Roman. One of the most interesting spreads among those of the series of twelve folders is reproduced above, copy on Contrast being eminently worth reading. Color on original is soft, dull orange; it is light apple green on "Type Variations" folder

You waste space on the front, probably because you don't have type that is large enough, while you need more space on the inside pages. Maybe, if there is no other way to get it, some one will give the print shop workers of Farview Hospital some much-needed good type in an adequate size range.

#### Force With Grace

PRINTING DEPARTMENT, NORTH-WESTERN POLYTECHNIC, London, England.—The work you submit, especially the booklets, is wonderfully pleasing, we think, especially coming from a school shop. "Pleasing" doesn't imply anything weak or drab. In support of that view, we could cite the cover of "Not All Boys Are Boys." Its feature is a relatively large line illustration, in copperplate etching technique, printed at just the right spot in a soft orange on the pale green paper. The title and author's name are printed in Caslon Old Style directly below the illustration, in black. What you achieve is a combination of force and restraint, size being responsible

for the first, beauty and charm of the picture and type for the second. Another booklet, "A Quack Doctor," also is nicely done typographically, but without benefit of art, it is less interesting and inviting. The use of very deep gray cover stock was a mistake: type and border don't stand out—not, of course, that a border necessarily should. The red of the decorative part of the combination border is dulled measurably and the benefit of color considerably lessened because it doesn't cover the dark stock well. Inks,



Number 4 in a Series  
"Tips on Typography"

**Eye Movement**

In a selling talk a skilled salesman presents his points in a pre-determined, logical order. The man who lays out an advertisement does exactly the same thing in his design.

Through an "attention getter" the reader's eye is attracted to the spot at which the designer wishes the prospect to begin reading. This may be a picture, a headline, a spot of color, an optical position, or some combination of these.

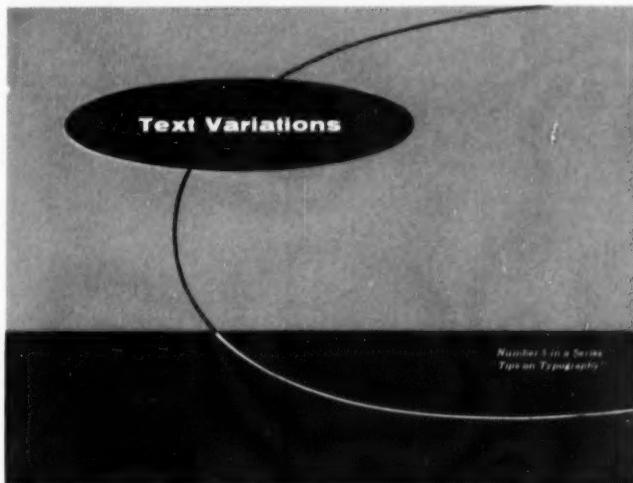
Next the reader is led through the body of the advertisement. Copy and other features are arranged to invite orderly reading and proper understanding of the message.

Finally the prospect's eye arrives at the conclusion of the ad . . . an appeal to buy, a company name to remember, or perhaps a coupon to be returned.

It is safe to say that no advertisement is successful without a degree of skillfully arranged eye travel, and the best ads employ it to the maximum advantage.

Among the devices that help to promote proper eye movement are: careful arrangement of headings and type blocks; placement of pictures, charts, emblems, trade marks, rules, borders or ornaments, and use of color.

**The Thos. P. Henry Company**  
ADVERTISING TYPOGRAPHERS  
41 Beaubien Avenue • Detroit 5 • Tel:ity 1-1940



The eye is not held to the whole. Variety, they say, is the spice of life. To separate parts of a design equally, to center ornaments between groups of type as you have done, results in monotony. This is the antithesis of variety, and variety is the core of one of the most important design principles, proportion. The larger lines are not enough larger than the smaller ones for adequate contrast. Making some lines larger than necessary and arranging so many elements with so much

**LINO SLUGS**

trimmed by the Curie Slug Correctors are

**SQUARE**

Several years ago Cecil H. Wrightson, Inc., pioneered here in the East, Curie Slug Correctors for the Linotype. This ingenious, almost human device assures positive squareness top to bottom of slug. It also automatically sees to measure and low slug route in one operation. The hours it saves on the stone and press are indeterminable. These correctors are just one of the many features of this modern and progressive trade type-setting plant.

truly a distinctive  
TYPESETTING SERVICE

**CECIL H. WRIGHTSON, INC.**  
From the First Year  
1914-1955  
74 India Street, Boston 16, Mass.  
BRAvo 6-1190

Frank Lightbown, of Wrightson's, is as ingenious as he's enthusiastic. Here, on a post card size piece, he utilizes geometrics in a highly effective manner

space between required setting the group just below the top display so small that few, we're sure, can read it with comfort or certainty. Simplicity is another cardinal design principle, and simplicity requires the fewest possible different elements. Setting

the first two main lines off-center when all the others are centered affects balance adversely and makes the distribution of white space unpleasing. So much for the angles of design. In the top display, just referred to, you combine "Thanksgiving and Honor" as the head and use "be unto our God" in different and smaller type in the manner of a subhead. Unless all that copy is in one size and style of type, the phrase "and Honor be unto our God" should be in the same size and style. Such related copy should not be separated by having part in one and part in another size and style.

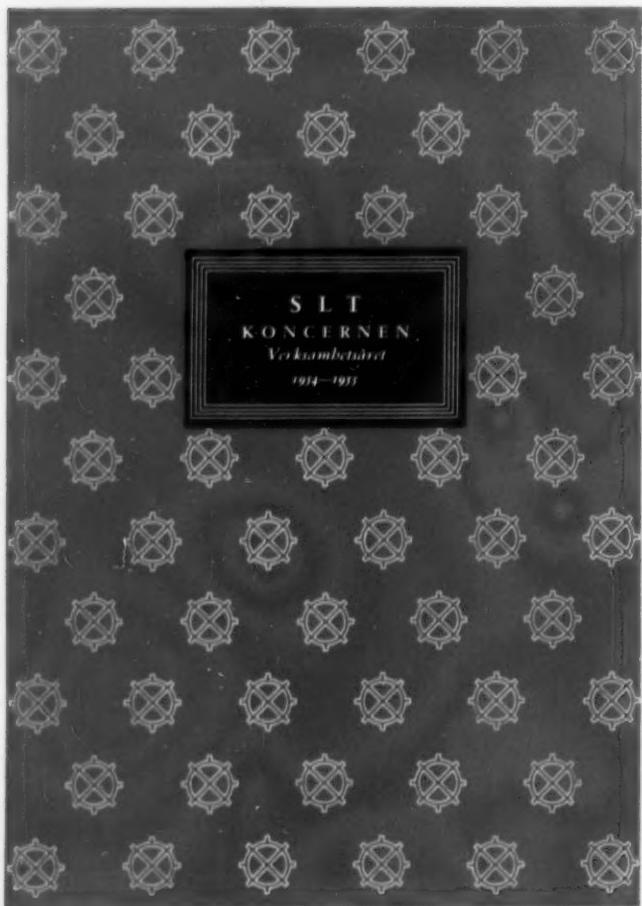
#### Pastel Hues Well Used

**GUILDFORD SCHOOL OF ARTS AND CRAFTS**, Guildford, England.—We feel a bit mean pointing out something we think is below par in the work you recently submitted largely for our own enjoyment. There are so few flaws we can ever point out for your benefit. It is seldom we receive from one source work that is as fine as yours in both the conventional and modern modes, and without a hybrid in the lot. This bespeaks the best of teaching, and understanding teachers. On the modern side, your 1955-56 prospectus scores

**A**nd when they were come into the house, they saw the young child with Mary his mother, and fell down and wor-



shipped him: + and when they opened their treasures, then presented unto him gifts, gold, and frankincense, and myrrh.



Charming and yet striking cover from annual report brochure of Sveriges Litografiska Tryckerier, Stockholm, Sweden. On 8½- by 12½-inch original, the background of repeated decorative units is terra cotta or brick red, no garish hue. Effect is further enhanced by soft and rich tone achieved by lithographic printing

Instead of conventional greetings, a number of top-flight printers remember friends at Christmas with what amounts to gems of typography and printing, often bearing quotations from the Bible—often, too, being reminiscent of some great period of the craft, usually, for sentimental reasons, long past. Page above and one across gutter are from the center spread of large French-style folder executed and sent out just before Christmas last year by Harvey E. Scudder, Stockton, California. Production data appear opposite under the reproduction of page three

modern look, what with major headings bordered by heavy parallelograms in color, illustrations bleeding off, and small subheads in panels of repeated dots. Our criticism is with the cover, which is reminiscent of the earlier typographic designs emphasizing cubism. Our reaction would be different if the inner pages reflected some motif of the cover, in more delicate fashion, even though we'd prefer seeing a cover which in some way tied in with the inner pages as they are now. The base of the cover design is a reverse plate, bleeding off all around, printed in a very deep blue. The reverse shows, in white, the letters "abc," outlined and all but filling the page; five groups of three diamond shapes, in part overlapping the big letters; and strips with angular left sides placed along the right of the cover to frame "1955-56" and "Printing." These two lines are in black, which is also used for the letters "a," "b," and "c" in the open diamonds. A third color, pink, is used as shading in the diamonds and in the large "abc." It is cubistic, sure enough, and has power. But if such a treatment is to be given, it is better on the cover than inside. There are so many things to look at that the

danger of confusion runs high. A notable feature of your conventional work are the borders of several announcements. These are wide and made up of repeated ornaments in interesting patterns, alternate units being in different colors. Because the borders are wide and naturally heavy in tone, they would dominate the type more than they do if they were printed in any but the delicate pastel hues you employ.

#### Freshman Is Fresh

**VICTOR CONTRERAS**, Los Angeles.—We know you're a youngster without a lot of experience, but we also know you've a world of natural talent for unusual typographic effects, accomplished without sacrifice of those qualities required to do the job. In effect, you show you realize that form must follow function. You avoid centering, or anything formal in layout, which is a good thing. Centered layouts are static, inactive; off-center ones suggest movement. Your use of Studio type for display gives some of your business cards a bit of an exotic look, but it also gives them character, because the type has that quality and isn't seen at every turn. We wish you had dignified the name of Barney Freed by

**AND THERE WERE IN THE SAME COUNTRY** shepherds abiding in the field, keeping watch over their flock by night. ¶ And, lo, the angel of the Lord came upon them, and in the glory of the Lord shone round about them: and they were sore afraid. ¶ And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. ¶ For unto you is born this day in the city of David a Saviour, which is Christ the Lord. ¶ And this shall be a sign unto you; Ye shall find the babe wrapped in swaddling clothes, lying in a manger. ¶ And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, Glory to God in the highest, and on earth peace, good will toward men. ¶ And it came to pass, as the angels were gone away from them into heaven, the shepherds said one to another, Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us. ¶ And they came with haste, and found Mary, and Joseph, and the babe lying in a manger. ¶ And when they had seen it, they made known abroad the saying which was told them concerning this child. ¶ ¶ ¶

Generally, the Scudder keepsake is reminiscent of the work of William Morris, idealist artisan who early this century profoundly influenced several crafts aside from printing, furniture for one. The print on page two is from an old woodcut by Albrecht Durer (1471-1528), perhaps the first great artist to engrave on wood and whose technique seemingly influenced Morris. It harmonizes with the robust Troy type of Morris, the effect of which is reflected in Goudy Thirty used by Scudder for page three. Hand-made paper with deckled edges completes the picture properly.

starting the two words with caps. We can't endorse the practice of avoiding caps, although using all lower-case in an advertising heading containing only a few words in very large type can be justifiable, depending on the copy. Your naturally keen eye for effect sometimes isn't so keen, however, with respect to certain details of line spacing. "Viticulor" is too close to the name on the card of Jose Galiano; the two small final lines of the Minjares card are too tight, especially considering the large amount of space above and below; and there is no justification for not centering the line in red between two lines in black on Freed's card. These are simple things, much more simple than achieving overall shapely form.

#### Points on White Space

**BUFFALO TYPE SERVICE CORPORATION**, Buffalo, New York.—The calendar block on your September blotter might well be larger, first so the figures would be easier to see from a distance and second because the calendar might be shaped to conform more nearly to the wide open space at the right of the text, leaving the white space more properly balanced. This would necessitate

them and what they're printed on; there is decidedly more difference between blue—nearest of all colors to black—and white than between red—among the weakest of tones—and white. Except for this one point, the blotter is excellent, and because it should be effective publicity-wise for others, we quote the text: "Regardless of the season, we can express the mood of your message appropriately. The biggest selection of type in the city, plus camera control and know-how, make this the logical place for one-stop composition."

#### Let Novel Papers Show

**BROWN & BIGELOW** of Saint Paul.—Suede-finished stock provides a characterful, quality cover for any booklet, especially good where page—like that of your 11- by 8½-inch brochure, "Thirty Years of Distinguished Service"—is large and felt-like surface shows adequately. While the page rule panel and three too tightly spaced lines of title, for which rule is broken near lower right-hand corner, are printed to simulate "gold," the effect isn't at all that of gold-leaf stamping which the item deserved. While, considering tone of deep blue cover surface, a bold type was essential, you could have easily selected a more attractive one than Ultra Bodoni. On what

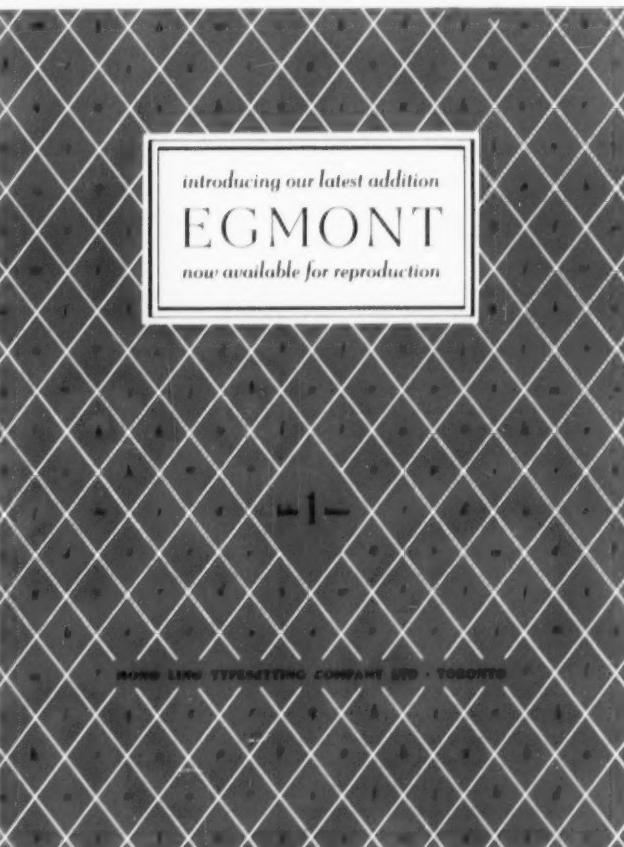
course, it's only a start to get the complete corp alphabet in a 6-point square. It does, however, prove the degree of perfection in type casting. Well maintained machines and correct metal formula mean time saved to make ready and Curie Slug Correctors insure squareness, thereby eliminating work-ups at high speeds. All-slug typesetting is geared to modern presses. When checking the cost of typesetting, also think of time saved in other departments.

Type in Glider—collating set. Available in four weights. Write for ultrafine sample. Send \$1.00 on tubes payment for 100-page specimen book. Contains a wealth of information.

**CECIL H. WRIGHTSON, INC.**  
true a distinctive TYPESETTING service  
74 India Street, Boston 10 Hancock 6-1150

Another of the series of mailing cards issued weekly by progressive Boston advertising and trade typographer. Triangle frames head and leads to name

should be a dignified item, furthermore, words of title should be capitalized. Most serious error involves tip-on of white paper bearing Mr. Ward's portrait around which margins are too wide. The sheet blankets the characterful cover material, seems a thing apart. Inside pages are well handled.



MONO LINE TYPSETTING COMPANY LTD. • TORONTO

Like the S. L. T. design opposite, this front from self-covered booklet of Toronto's progressive Mono Line Typesetting Company demonstrates merits of backgrounds of repeated decorative units. Color on 8½- by 11-inch original is a quite light orange which, even on coated paper, doesn't seem too strong, as normal orange might

## THE PRESSROOM

BY GEORGE M. HALPERN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

### Letterpress Can Compete With Gravure and Offset

- Charges that letterpress is antiquated and noncompetitive can be defended
- Letterpress process offers quality features that customers always demand
- Here are the reasons why letterpress can coexist with gravure and offset

A recent trade publication editorial decried the use of current makercady techniques as antiquated, profitless, and not competitive. The editorial writer evidently has a good sense of humor. Although he acknowledges that "...the description of the operation involved is perfectly accurate of what is going on in perhaps the majority of letterpress printing establishments throughout the land," he implies that letterpress printers should scrap all of their reciprocating flat-bed presses because they cannot compete with rotary press printing.

Let us face up to some important facts regarding letterpress. Letterpress operation has produced a craft of presswork. A craft involves special hand techniques on the part of man. In this case, the pressman's major function is to compensate for variables in press, form, ink, and paper, so that all are compatible and produce work that is as nearly uniform as possible. In many areas of industry today, hand crafts are being replaced by machine operations. However, this trend does not necessarily spell the doom of letterpress.

#### **Always a Demand for Quality**

There has been and will always be a demand for quality typographic printing, which only letterpress is capable of giving. Due to the nature of the photo-offset and rotogravure processes, printing is done from a reproduction of original type forms. Clarity and fineness of character forms are destroyed through transfer to other media. Any reproduction of an original is never quite as perfect as the original.

Letterpress gives better typographic reproduction, because it utilizes the original type form in the printing process. Where duplicate plates are required, they are molded from the original type form. With all other processes, plates are made from printed proofs or negatives taken from original type forms. The farther removed from the original a reproduction is, the poorer is its quality.

Critics of letterpress have maintained that the other major processes are cheaper for larger runs. This may be true, but the customer still prefers letterpress quality. Why, otherwise, are almost all books, newspapers, and magazines still printed predominantly by letterpress?

Some segments of the printing industry seem to feel that in the gravure and offset processes the industry has attained an assembly-line technique similar to that in the automotive industry. This would imply that instead of skilled craftsmen we have assembly-line workers in these two areas. In my opinion, this is a grave misconception. All of the printing processes are in the hands of skilled craftsmen. Printing is a craft, and not an assembly-line operation.

In an assembly-line operation, the worker is given a precision-machined part to put together with a similar part. The worker is not called upon to exercise independent judgment and initiative in the performance of his job. He follows

through a number of pre-planned, repetitive operations.

In the three major processes of the graphic arts industry, perfection has not yet been attained in *assembling* the component parts of each process. Man still must compensate for this lack of machine precision. Each job differs, and each job presents different problems from the preceding one. The operator in the printing industry must exercise independence, initiative, and have "seat-of-the-pants" know-how, in order to produce a quality product. This requires years of training, and the training produces a skilled craftsman, not an assembly-line operator.

While makercady in the letterpress field is a time-consuming operation, the gravure field is saddled with its battery of negative retouchers and its complex maze of operations. The offset people who specialize in color work require the services of many dot-etchers who are constantly correcting negatives, and the pressmen who continually attempt to reach proper water and ink balance.

The function of this column is not to perpetuate antiquated methods, but to disseminate information and advice to men engaged in a skilled craft. What is pre-

Produced to show weatherproof qualities of Sunstorm sign board, demonstration piece (left) undergoes startling change when dipped in water. Picture is printed with combination of water-soluble and oil-base inks. Demonstration sample can be had from Mead Board Sales, 118 W. First St., Dayton 2, Ohio



sented here is an attempt to distill the essence of the finest techniques developed by masters in their field through long practice and association. No substitutes for many of the present practices exist. The articles which have been appearing monthly in this column have consistently emphasized the need for *improvement* of current skills, materials, equipment, and personnel—in order for letterpress to compete with other processes.

For imprinting, letterpress is still the leading process. It is more economical and more rapid. Letterpress also has an outstanding asset—its rapid get-away. This is particularly true for small runs. It is difficult to imagine producing letterpress rotary plates for 1,000, 5,000, or even 10,000 impressions of a form letter, brochure, or other advertising specialty. The cost of the plates would be prohibitive, and the plates certainly would take too long to manufacture.

#### **Why Scrap Flat-Bed Presses?**

The premise that all reciprocating flat-bed presses should be scrapped is highly unfeasible. The fact of the matter is that the majority of letterpress printers in this country are small, not large, and can ill-afford to change over their plants completely. It would represent a fantastic loss of capital outlay. But even more important is the fact that it is completely unnecessary to entertain such a ridiculous notion.

True, letterpress is not the sole printing medium of major importance these days, but it has its valid, irreplaceable function along with the other processes. The trend toward the combination shop (letterpress and offset) is proof that the small plant owner has recognized that customer demands are so varied that they can only be met economically and profitably by combining the offset and letterpress activities under one roof.

Gravure plants, because of their many complex operations and the large capital outlay required for equipment, specialize in the one particular kind of printing.

Those plants which have not as yet combined offset and letterpress activities find it necessary to farm out work in the process they are not yet equipped to handle. It is not too uncommon to find even gravure plants farming out required letterpress work.

It is an increasingly common practice to find the unions in the printing industries making training available in offset work to those of their members who are primarily associated with letterpress, and vice versa.

The industry is learning to accept letterpress with its limitations. Time has taught the industry that gravure and offset also have their limitations. There is room in an industry of our size for all three processes to exist harmoniously and meet the needs of the public.



L. W. "Lex" Claybourn, pioneer in letterpress and electrotyping fields, receives the first Letterpress Award of the International Association of Electrotypers & Stereotypers from association president Carl N. Becker. Mr. Claybourn has been under medical care in Milwaukee since earlier this year

#### **Avoiding Warped Chases**

**Q.**—Some of our chases have become warped and won't lie flat on the bed of the press. What is the cause of this trouble, and how can we avoid it?

**A.**—Warped chases usually result from any or all of these causes: (1) applying unequal pressure to the quoins; (2) justifying forms on the stone; (3) failing to lock chases onto the bed sideways; and (4) holding locked forms for several days before a press run.

When pressure is applied equally to the quoins, there is no chance for undue pressure at any one point on the chase. Unequal lockup pressures create a bulge in the form; in response to this, the chase "gives."

Forms that have to be justified by the stonehand sometimes produce warped chases because the stonehand resorts to the use of "Flying Dutchmen," inserting small bits of card and lead in an effort to get the form to hold. When the quoins are tightened, the form often gets thrown to one side, ever so slightly. When followed continually, this practice warps the chase.

All chases going onto the bed are opened by the pressman, who locks the chase with clamps and replanes the form. If he doesn't apply correct pressure when relocking the form, he also can cause the chase to warp. To minimize warp and to insure perfect register, it is best to place furniture on either side of the chase.

Finally, if a form is kept in a chase rack for several days, the weather can affect the wood furniture, causing it to swell. This swelling may cause the chase to bow in the center.

#### **L. W. Claybourn Honored With Letterpress Award**

L. W. "Lex" Claybourn, a pioneer in the letterpress and electrotyping fields, has been given the first Letterpress Award of the International Association of Electrotypers and Stereotypers.

Mr. Claybourn, credited with developing the basic principles of modern letterpress color printing, received the award Sept. 28 in Milwaukee. The presentation was made by Carl N. Becker, president of IAES. A \$500 check from IAES to the Claybourn Fund accompanied the award.

Mr. Claybourn, who has been under 24-hour nursing care since earlier this year, sent his personal greetings and thanks to all members of the association.

The IAES award was established to give recognition to persons who contribute to progress in the letterpress printing field. Mr. Claybourn's plaque cited him for "outstanding contributions to the letterpress printing industry by the effective use of electrotypes and stereotypes and for his insistence on precision."

#### **Wrap Stored Rubber Plates**

**Q.**—What kind of talc should we use on rubber plates that are put into storage for future use?

**A.**—Rubber plate engravers do not recommend putting anything on these plates in storage. The general opinion is that powder might damage the plate by acting as an abrasive. Rubber plates should simply be wrapped in paper for storage. Ordinary newsprint commonly is used as a wrapping.

# THE COMPOSING ROOM

BY ALEXANDER LAWSON

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

## Scripts and Cursives Widen Typographical Horizons

- Wide range of sizes and styles gives typographer more leeway in design
- New designs offer small printer chance to achieve "hand-lettered look"
- Key to classifying scripts and cursives lies in historical development

During the last few years, the type foundries of the world have been remarkably busy in producing new script types. Undoubtedly, this popularity has resulted from the success of hand-lettering and photolettering, both of which have contributed to the present interest in freely drawn pen or brush hands.

Before discussing the current crop of new types in this genre, it might be advisable to outline the classification of scripts in general. While some printers still use the term "script" for all the faces in this group, a broad breakdown is more desirable for purposes of simplification.

It is now common to refer to scripts as types in which the letters are connected, and to use the term "cursive" to indicate a type which retains the script form but with separate characters. Although this division is sufficient in most instances, typographers prefer to classify still farther by differentiating between those letters which are drawn with the broad pen and those with brush strokes.

### Historical Background Important

Such a system of classification will be valuable to the person seeking an introduction to types, but he will soon learn to dig deeper for a more rapid method of pin-pointing any script under consideration. For that, it is necessary to turn to the historic development of scripts and cursives, although only a hint of the involved source material can be outlined here.

From the very beginnings of the craft, printers have made attempts to capture the freedom of handwriting. The first italic type, cut for the House of Aldus in 1501, endeavored to capture the grace of

the slanted humanist hand. In the present day this has been most successful in types which are purely italic rather than script. The name given to this fifteenth century Italian manuscript hand was Chancery. Under that term we can list a number of excellent copies of that letter available today, such as Arrighi and the italics of Palatino, Trajanus, Deepdene, Lutetia, and Weiss.

From the Chancery hand, writing went through a period of change in various parts of Europe, reverting from the broad pen to a flexible point which gave a closer

imitation of the engraver's tool. The first cursive type on record, the Civilité of Robert Granjon, was produced in France about 1560.

Writing style was set by merchants, who employed clerks to copy all business transactions. As a writing hand became popular, it was frequently copied by type cutters. Well into the seventeenth century, Dutch scribes influenced writing styles. In England, this writing developed into English round hand. Here is an important source of many contemporary script faces, such as Typo Script, Bank Script, and Commercial Script.

With English round hand, the historical influence on script types comes to an end. We can therefore organize our scripts and cursives into these rather loose sec-

Currently popular script and cursive designs include (1) Brody, (2) Repro Script, (3) Thompson Quillscript, (4) Heritage, (5) Admirol, (6) Boulevard, (7) Caprice, (8) Palette, (9) Derby, (10) Dynamic, (11) Reiner Black, (12) Diskus, (13) Balzac, (14) Salto, (15) Saltino, (16) Stradivarius, (17) Rondo, (18) Reiner Script, (19) Mistral, (20) Mercury Bold, (21) Francesca Ronde, (22) Youthline, (23) Copperplate Bold

1	Special Combination	13	Modern Architecture
2	Faculty & Staff Dinner	14	Romeo and Juliet
3	Thompson Quillscript,	15	Black Horse
4	Jade is used mostly for Jewelry or	16	Universal Rules
5	They are successful and help	17	London Institutes and
6	Boulevard im englischen Stil	18	A real Appreciation of fine
7	Admired by Lovers of the Beautiful	19	There is an answer
8	Palette from Berthold	20	clothes for the smaller woman
9	Das Genie trägt im Geiste ein	21	Oxford University Art Club
10	News of Sport-Match	22	Youthline has a unique feature
11	In der neuen Werbeschrift	23	Ia Bb Cc Dd Ee Ff
12	Designs for Robes		

tions: Chancery, broad-pen or calligraphic, and round hand. Many of the smart styles of today derive from the inspiration of the artist rather than from a particular source. They are formed, of course, by the tool used for the lettering. Because modern hand-letterers use brush-drawn characters a great deal, type founders have issued many types with this characteristic.

#### New Interest in Calligraphy

Revival of interest in calligraphy has contributed materially to the popularity of script types. From almost every foundry the steady stream of new designs continues. The small printing office, since it can seldom afford hand- or photolettering in a short-run job, is most interested in script types. With them, the printer can match the smart appearance of advertising done by first-rate lettering artists. This discussion is therefore directed toward the small printer who is interested in the variety of types now available.

In the United States, American Type Founders has added, within the last few years, four new designs to the catalog of scripts: Brody, a bold-weight letter in a popular hand-lettering style; Repro Script, an interesting monotone medium-weight script; and two calligraphic types, Thompson Quillscrip and Heritage, the latter of particular interest to the printer of announcements.

Despite the fact that slug-casting machines do not lend themselves to the script form, the Ludlow slanted matrix gives that firm an opportunity to offer script letters occasionally. The most recent of these is Admiral, designed by the creator of many successful Ludlow types, R. Hunter Middleton.

From the European foundries we have a veritable flood of new designs. Some of them will appeal to American printers; others will be regarded with little enthusiasm. It must be remembered that the prevalence of good hand-lettering in this country has made printers here realize what constitutes a good script letter. Of course, novelty types will always be in demand, but they will have to conform to American standards if offered for sale in this country.

The Berthold foundry in Germany has produced in the past few years some half-dozen new cursives in a wide range of styles. Boulevard is a type which follows the French Batarde types of the eighteenth century. Caprice is a light broad-pen cursive. Palette, a bold-face type, is close enough in form to be almost a bold version of Caprice, while Derby and Dynamic are both bold-face cursives, quite well-drawn. Reiner Black, the newest Berthold type, is an extra-bold letter with no particular interest, I believe, to American printers.

The famous Stempel foundry, also in Germany, has issued a freely penned cursive called Diskus and an irregular brush

letter, Balzac, neither of which will ever have the favor of such Stempel Chancery italics as Palatino and Trajanus.

The German Klingspor foundry lists two designs, Salto and Saltino, which are really one, the difference being only in the capital letters. Salto caps are large and overdrawn while in Saltino the caps blend with the lower-case.

The only postwar script from Bauer, best known of the European foundries, is Stradivarius, a cursive with great contrast of stroke, notable for the square effect of the round letters and for the swash capitals. This type is already well-known in America.

Two cursives widely accepted here are the Amsterdam Typefoundry types, Rondo and Reiner Script, of which Rondo is the more popular. Amsterdam has recently marketed one of the most unique script

types now available—Mistral, cast by Fonderie Olive of Marseille. It is an imitation of ordinary, none-too-regular handwriting, and definitely distinctive.

Stephenson Blake of Sheffield, England, has four postwar types in this classification. Mercury, available in two weights, is a cursive with flared capitals. Francesca Ronde, a cursive of monotone weight, and two English round hands, Youthsline Script, of medium weight, and Copperplate Bold, complete the list.

Of course, the future development of script or cursive types is impossible to forecast. However, it is probable that some of the new forms will not be based upon any particular historic model but will be inspired by hand-lettering styles which are both functional and smart enough to warrant the time and expense of their development.



Mr. Brewington will answer questions on machine problems. Write him in care of *The Inland Printer*.

#### Auxiliary Mouthpiece Vent

Q.—I recently heard a machinist mention cutting an auxiliary vent in a Linotype mouthpiece. What does this accomplish and how is it done?

A.—At one time, each metal pot mouthpiece on the Linotypes in the *New York Herald Tribune* plant was provided with an auxiliary vent crease. The idea was to improve the air displacement as metal was pumped into the mold cell.

Briefly, the auxiliary vent was merely a horizontal groove in the mouthpiece, bisecting the jets. The groove was .005 to .006 deep. It connected adjacent jets and extended beyond the extreme right and left jets a distance equal to the center distance of the jet diameter.

Such a groove can be made with a milling cutter before the mouthpiece is installed, or any convenient scribing tool can be used to score the mouthpiece.

In experimenting with the horizontal vent at the *Herald Tribune*, an equal number of slugs from the same machine was cast and weighed before and after the vent was cut. The additional venting produced slugs 5 to 10 per cent heavier.

#### Special Keyboard Buttons

Q.—Of what use are the "Bell" and "PF" buttons on the Teletypesetter perforator keyboard?

A.—These keys are used only in the case of wire transmission. The "Bell"

signal rings a bell at the Teletype printer in the receiving station. The "PF" ("Paper Feed") key is used to space out the paper on the Teletype machine at the end of an article.

#### Treatment for Sticking Metal

Q.—What causes metal to stick in the mold? I cleaned the mold well and applied graphite. The mold has no nicks or scratches that I can see.

A.—Follow this treatment, and you should reduce or eliminate the trouble:

Remove the mold from the disk. To the smooth end of a piece of soft wood, apply some crocus powder and oil. Rub the body of the mold and the cap until a fair polish is evident. Avoid rubbing the mold near the front or back edges. Polish the mold with graphite before replacing it in the disk.

There are some commercial polishing preparations that will also give excellent results.

#### Trouble With Spaceband Ears

Q.—What causes spaceband ears to be bent to the right?

A.—Spaceband ears are bent when they bind in crossing the joint between the delivery channel and the right end of the first elevator jaws. Set the first elevator slide so the clearance is no more than .005-inch, or about the thickness of a piece of book paper.

# THE PROOFROOM

BY H. D. BUMP

THIS DEPARTMENT WELCOMES PROOFROOM QUERIES AND COMMENT

## The Seekers After Errors

Q.—I like my work, but I'd like to hear from other proofreaders if they are harassed by people who seem to make a career of finding picayunish errors in print. I've found nothing perfect on this earth. I don't expect to, until I get on the Other Side. Why do they pick on printers and proofreaders?

A.—We once proofread everything that appeared in *THE INLAND PRINTER*. Every month, after the issue was off the press, we were visited by a reader who had gone over the magazine with a magnifying glass. He was ecstatically happy when he had a minute error—real or fancied—to report. Between issues, he spent his time in the periodical rooms of libraries hunting for material to write indignant letters to erring editors. He was our prize in that department, may his soul rest in peace! They never did track down the one who gave his head its final bash.

We like people who tell us about our mistakes in a friendly fashion. But this professional clan must go.

## A Fall Off of a Tree

Q.—Is it ever correct to use the words "off of" together? People say them together every day.

A.—People do say them together, but they are not approved of by grammarians. We are always hearing about good old Dick falling off of the wagon, about the same time his wife fell off of her diet.

Shakespeare wrote about "a fall off of a tree." But the "of" is unnecessary. There's only one way to fall from anything, and that is off.

## Who Does the Indexing?

Q.—Should the author or the editor do the indexing of a book? We have a real problem on our hands. Your help would be appreciated.

A.—Any book used for reference is only as good as its index. The author should be the authority on the subject, hence the maker of the index. Most publishers require him to do it, or have it done under his personal supervision. The dubious part of this arrangement is that it is a rare writer who has the technique of indexing. You know your writer. Perhaps it would be better to get an outside

expert to do the indexing if the writer shows signs of bogging down. We assume that the problem wouldn't be sticking out if the writer had indicated that he knows how to cope with an index.

## Hyphens Silently Fading Away

Q.—Would you kindly comment on the following wisdom first seen by me in *Editor & Publisher*? This is it:

"... let us reflect on the fact that hyphens have a strong tendency to fade away. In certain common uses, they are called on for a time to link ordinarily separate elements. After a while people seem to get used to seeing those elements together, and the engagement, so to speak, is followed by a wedding. . . . It seems a good idea to get rid of hyphens when usage has sanctioned it to the extent that the dictionaries agree."

A.—What comment could we make but to agree? We believe that a study of "The Proofroom" pages of this magazine, going back well over half a century, would disclose that the hyphen has caused more grief in more editorial offices and proofrooms than any other factor in the business. (And we believe that to be one of the longest sentences our typewriter ever turned out. Anyone stay with it to the end?)

Jacky West, 12, may be country's youngest cylinder pressman. He's been working in his dad's shop, West Publishing Co., Apollo, Pa., almost three years, mostly on week ends and vacations. Wages are supposed to go toward college education, but most go toward ponies—he owns six



## Something About Periods

Q.—If you list several phrases indented, as 1, 2, 3, 4, and 5, without periods on any of them, when you come to the end of the listing would it be proper to show a period there? Otherwise, as I see it, you would lead off into the next sentence which is usually an indented paragraph. I do not see that this is right, therefore I stick and hang for the period.

A.—We can see your point. If the final listing breaks badly, confusion in reading can result, along with unattractive typography. But the *Manual of Style* of the University of Chicago Press tells us to omit the period after items in enumerated lists unless one or more items are complete sentences. To maintain the desired consistency, if there are one or more complete sentences, periods should be used after all entries; if there are no complete sentences, omit periods. That's what the book says.

## Use Comma With Thousands

Q.—I notice a growing tendency to drop the comma in indicating thousands when only four digits are necessary. Has this become accepted practice?

A.—The comma should be used to indicate thousands, except in astrophysical and botanical publications, which do not use a comma with four figures. Another exception is in Spanish and German, where the period is used instead.

## Uppercase Government

Q.—Our proofroom insists that in a customer's job the word "government" should be lower-case when standing alone. The customer wants it always capitalized. We understand about proper nouns, but what should we do in this case?

A.—Get a new customer, or agree with the one you have. Your proofroom is correct, of course.

## Another Punctuation Problem

Q.—How can I tell whether the comma or colon is correct before a quotation?

A.—Only brief direct quotations should be separated from the preceding part of the sentence by a comma. Long, formal quotations call for the colon.

# SALESMEN'S CLINIC

## Prospect Is Living in the Past

Q.—I am frequently met by the objection that prospects see no need for printing outside the usual office supplies. The contention is that the job printing does, or may be assumed to do, can be better done by telephoning or sending out salesmen. What's the answer?

A.—If this is the case, the direct mail industry is merely a myth. The hundreds of millions spent in magazine and newspaper advertising, the inserts, the brochures, the millions of posters and billboards—all this has not been heard of and awaits inception. In fact we're back in the gay nineties, with everything depending on the traveling man with his trunks and samples.

This prospect has to wake up. He must be brought into the present where his competition is, not in the middle of the 19th century. Sit down and figure it out with him. Compare even the costliest brochure or mailing with one or two salesmen on the road who may or may not produce orders. Mind you, don't knock the salesmen; in fact, never knock anything. But get it down in black and white. Show the prospect where he errs and what vast potential in sales printing holds out to him.

## Soothe Cranky Customers

Q.—What should be my procedure with a customer my company respects and wants but whom I, personally, find to be objectionable?

A.—Tread softly here. If your company respects the account, then the customer, despite faults, must possess solid qualities. Check these qualities. They will help you in talking to and in revising your opinion of the customer.

Learn which things irritate the customer or conflict with his makeup. Try to avoid them. The customer's digestion may be at fault; he may be suffering from some ailment. This is not far-fetched; it points up some of the obstacles printing salesmen must hurdle to sell a job.

To sum up: cranky customers should not be opposed in a strong way; they should be conciliated and disarmed when-

Printing salesmen interested in having Mr. Irving Sherman, who prepares material in this department, answer special questions, may address him in care of *The Inland Printer*.

ever possible by the simple statement that the salesman depends on the account's good will.

It is not necessary to be servile; the requirement is to be forthright. Such an approach often wins. Salesmen agree that the "Grouchy Joe" is the occupational hazard of selling; but they also admit that, once "Joe" is sold, he stays sold for a long time.

## Check All Doubtful Accounts

Q.—I have solicited certain accounts which our credit man rates as poor risks. My feeling is that if these accounts were handled properly they could be made to yield considerable business. Should I plead my case to the front office or forget about it?

A.—Don't forget it; get the facts. Have you evidence contrary to what the credit man has checked? If you have such evidence or know where it may be had, by all means go to bat for these doubtful accounts. But if you have no such evidence and merely would like the extra business, forget it. You'll be a better salesman and a happier man in the end.

Clyde E. Kellogg (right), president of Stanford Paper Co., Washington, D. C., was honored for 20 years of service with the firm. Presenting a gift from employees is salesman R. D. Mitchell



## No Need to Take Insults

Q.—Occasionally, I run up against customers who become insulting and abusive, through no fault of mine. What am I do to do in such instances?

A.—No printing salesman should stand for insults. If the salesman is certain that he has given no offense, there is nothing in the lexicon of selling that either justifies or calls for tolerating insults. It is his duty to do the best job he can.

In order that he may fully and honestly carry out his duties, with his obligations to every employee of the company clearly considered, many forbearances are required of him. However, if his attempts merely are the butts of ridicule and his best efforts end only in abuse, there is no reason why he should tolerate this kind of treatment. A customer who is guilty of abuse should be put in his place. In the long run, he's probably not worth the trouble he causes.

## Plant Personnel Can Help You

Q.—How about calling on personnel, other than the sales manager, to help me close? For example, production men know what it's all about and can make some complicated point clear to an account when I cannot.

A.—In this case the best procedure is to clear through the sales manager. Acquaint the sales manager with your problem and how you think it might be solved. It's perfectly okay to do this, and if the production man is not being overrushed, there can be no objection to using him. But remember to clear this commitment first.

Most of the trouble in these plant referral cases by salesmen arises when salesmen fail to clear with their superiors. Management wakes up one day and finds out that instead of the salesmen making their pitch they are leaving it to the production man or other technical personnel to carry the ball. Jobs have piled up because the technical men have to talk to accounts which the salesmen should have handled.

## Salesman Needs a Strong Back

Q.—How much paraphernalia should a printing salesman carry?

A.—Carry as many examples of processes in your plant as will be required, depending on the average needs of your accounts. Samples of various papers, supplied by the paper people, will come in handy. Records of successful users of your plant's work should be included. Have the essential facts, costs, results, where they can be seen at a glance.

Many printing salesmen now carry small slide film projectors for color viewing. Another development is the use of tape recorders which printing salesmen take with them to supplement details.

**WHAT'S  
NEW?**

## **IN EQUIPMENT AND SUPPLIES**

### **Automatic Silk Screen Press**

An automatic press has been developed for the silk screen printing of book covers and similar material. Called the General Decorator Press, Series B, the machine is said to be particularly adapted to printing previously embossed covers.

Basically, the press consists of a reciprocating one-piece bed, a reciprocating stencil frame, and a stationary squeegee. The work is hand-registered to fixed guides that are positioned precisely on the vacuum bed of the press.

When printing embossed covers, the male embossing die is fastened to the bed. The cover is placed over the die, which serves both as a register guide and as a supporting counter during the printing cycle.

The press will operate either at a constant cycle or on an adjustable intermittent cycle. With the standard model, one operator feeds and removes the sheets from the front of the press. A rear delivery is offered as optional equipment to permit straight-line production, feeding work through the press direct to a drying system.

The Series B press is built in three sizes. Maximum sheet sizes range from 13x25 to 19x37.

For information: General Research & Supply Co., 572 S. Division Ave., Grand Rapids, 3, Mich.

Automatic silk screen press is said to be particularly adapted to printing of embossed book covers



Skid truck turns a full lift for backup printing

### **Stacker-Turnover Materials Truck**

A versatile materials handling truck, the JackStacker, has been developed as a dual-purpose machine: it can be used for stacking skids of paper in storage, and it can also turn skid loads at the press before backup.

The JackStacker has two clamping arms independently operated by hydraulic cylinders—one above the load and the other below. In use, an extra skid is placed on top of a load of printed sheets, the load and skids are clamped, raised about one foot, and rotated 180 degrees. The

paper then is ready for the backup run on the press.

Capacity of the truck is 3,000 pounds at a load length of 56 inches. The clamping arms can handle loads from 32 to 60 inches high, including the bottom skid. When used for stacking, the machine has a lifting height of 84 inches.

For information: Lewis-Shepard Products, Inc., Watertown, Mass.

### **Small Folding Machine**

A. B. Dick Co. has introduced a new folding machine, designed primarily for office use but capable of handling many small commercial jobs. The machine, Model 57, can be set for six standard folds. Fold plate stops are set from operating instructions attached to the machine. The machine is said to be capable of speeds up to 150 pieces per minute.

For information: A. B. Dick Co., 5700 Touhy Ave., Chicago 30.

### **Controlled Arc Lamp**

Sputtering and "bouncing" in arc lamps, long troublesome to platemakers, are said to be eliminated in a lamp just introduced to the trade. Called the Hi-Lite, the lamp is equipped with an automatically controlled arc. Carbons burn steadily and maintain uniform intensity and color temperature, according to the manufacturer.

The Hi-Lite lamps are made in several models for both cameras and printing frames. Model H-66 is designed for cameras up through the 31-inch size, and Model H-22 is for cameras up to 17-inch. Printing frame lamps in comparable sizes also are available. Both models can be had as single or double-deck lamps, and floor stands for the double-deck arrangement are optional.

For information: NuArc Co., 824 S. Western Ave., Chicago 12.

### **Fixed-Height Shop Stools**

For composing room and general plant use, a new shop stool has been designed to give a range of seven fixed heights from 18 to 30 inches. The stools are of all-steel construction, arc welded and riveted. Optional, at extra cost, are leatherette or rubber cushioned seats; special finishes; and an adjustable back rest made of either metal or plywood.

For information: Adjusto Equipment Co., 2144 Madison Ave., Toledo, Ohio.



### Ad Material Handling

A combination of equipment especially designed for the assembly and dispatch of advertising material in newspaper plants has been announced by Hamilton Manufacturing Co.

When used with a new dispatch tray truck, the equipment is said to speed and simplify the processing of all ad elements from copy layouts to composition and makeup.

The cabinets are available in several styles. Some of them are designed for vertical filing, and some are for horizontal filing of cuts and mats. Ample identification facilities are provided on all storage cabinets.

The focal point of the dispatch room system is the dispatch tray cabinet. This is designed to hold trays of assembled material until the composing room is ready for makeup. Ad copy, cuts, and logotypes are all in one place, indexed, identified, and easily located. The dispatch tray truck, which has space for 20 loaded trays on numbered shelves, is used to transport ad material from the dispatch station to the composing room.

All of the units in the dispatch system are designed to be adaptable to installation in existing floor space.

For information: Hamilton Manufacturing Co., Two Rivers, Wis.

### Hydraulic Molding Press

A new hydraulic press has been developed for rubber and plastic plate molding. Featuring a two-stage hydraulic pump that automatically switches from low to high pressure, the press develops up to 40,000 pounds on the platens.

The upstroke on the hydraulic control lever is used for low-pressure work to raise the ram rapidly, and the downstroke is used for high-pressure work. Individual switches permit accurate temperature control up to 600 degrees F. in each of the platens. Cast-in electric heaters operate on either 110 or 220 volts a.c. or d.c. Water cooling is provided for with cast-in steel coils. The coils also may be used for oil, steam, or air heating.

Called the KM-2, the press is available in two-three-, and four-platen models in both the 8x8 and 9x12 platen sizes.

For information: Hydraulic Div., Kingsbacher-Murphy Co., 6245 Lexington Ave., Hollywood 38, Calif.

### Litho Press Roller Solvent

A new solvent, 3-for-1 Copper Wash, is being offered to the lithographic trade. Designed to copper-coat steel rollers and to clean rubber and composition rollers, the solvent is said to end stripping problems and to improve ink receptivity.

Other features claimed for the solvent are that it removes material embedded in the pores of rollers, reduces washup time by as much as 300 per cent, and makes it

possible to change from light to dark colors in 10 minutes, with only one application. The solvent is said to be nontoxic and nonflammable.

For information: Harry H. Rogers Co., 5331 S. Cicero Ave., Chicago 32.

### Production-Line Edge Gilding

A new trade service, edge gilding of books at production-line speeds, has been announced by a New York firm. The company reports that it can turn out as many as 35,000 books a day using the new process. A wide variety of stock can be gilded, including books of mixed stock. The process uses 23½-carat gold leaf.

For information: Houston Edge Gilding Corp., 229 W. 28th St., New York 1.

### Three New Paper Stocks

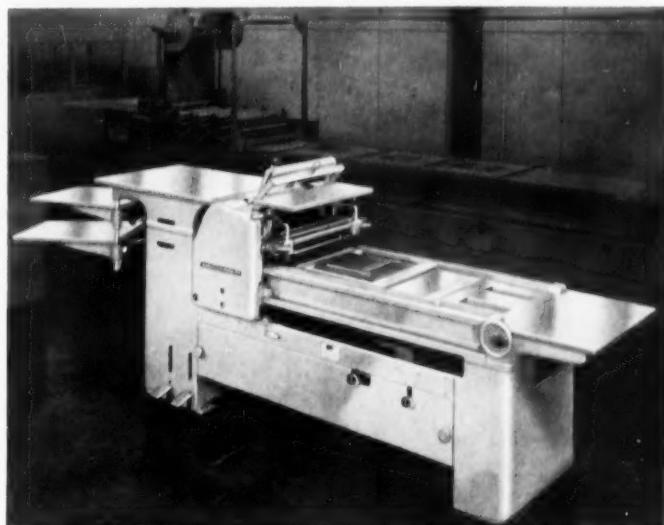
Introduction of a new bristol cover stock and two new specialty papers has been announced by Sorg Paper Co.

Equator Antique is the name of the bristol cover. Made from the same base as Sorg's Equator Index, it differs only in that it has what the company calls "a rich, velvet-textured finish." Equator Antique is available in three weights and sizes. It is made in four colors and white.

The two new specialty papers are No. 410 Translucent, a whiteprint master copy paper, and Mask-Rite, a special kraft developed as a masking paper for auto painting.

For information: Sorg Paper Co., Middlebury, Ohio.

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printing  
on acetate  
or other  
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3601 W. Touhy Ave., Chicago 45, Ill. Phone: ROgers Park 1-2100  
Eastern Office & Demonstration Room  
323 E. 44th St., New York 17, N.Y. Phone: MURray Hill 4-4197  
Western Office  
3156 Wilshire Blvd., Los Angeles 5, Calif. Phone: DUnkirk 8-9931

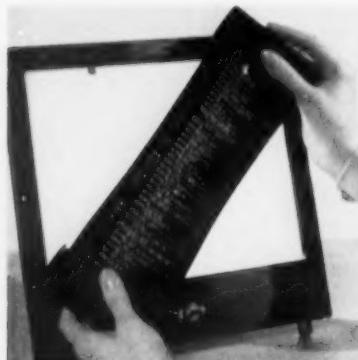


## Kodak Listomatic Camera To Speed Catalog Work

Eastman Kodak Co. has produced an electronic camera unit to speed the production of listing-type publications—directories, price and parts lists, rosters, and catalogs.

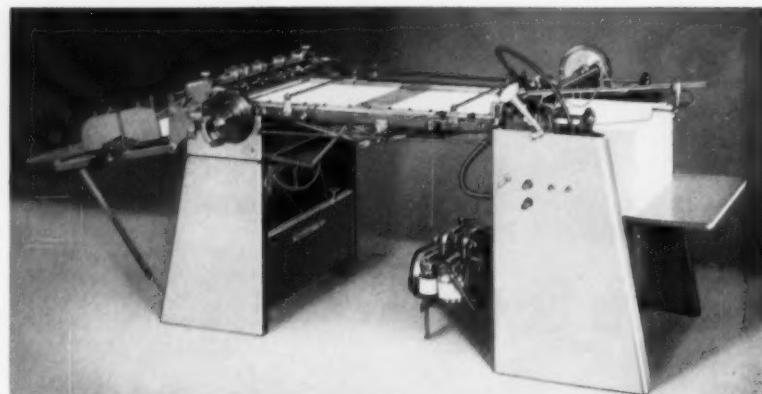
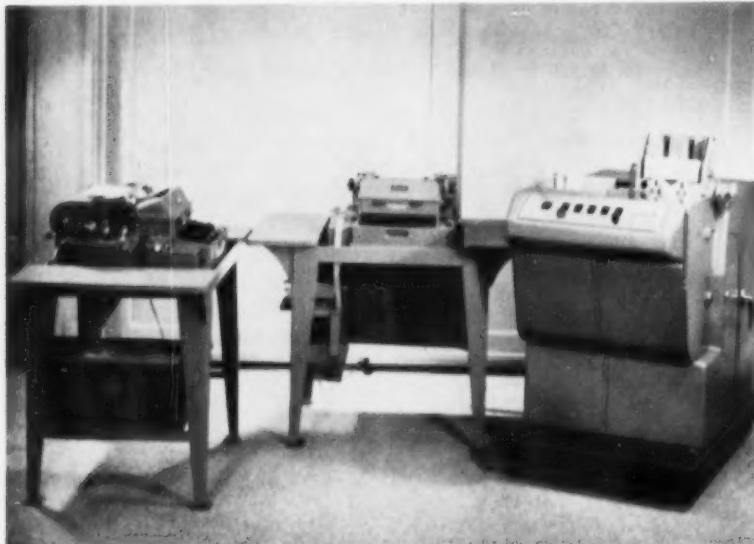
Known as the Kodak Listomatic Camera, Model 1, the device operates in conjunction with the Justowriter, an automatic, tape-operated typewriter.

Original copy is converted to coded tape on the Justowriter recorder, an electric typewriter device. The tape is then fed into the Justowriter reproducer, which uses the code signals to reproduce the copy on file cards. From one to three lines, justified or unjustified, can be reproduced in each card listing, and the copy is automatically placed on each card in the proper position for photographing. Until publication, the cards can be maintained in regular file form, and changes in the list can be made by adding or removing cards.



Film produced automatically by Listomatic camera can be used as negative in platemaking

New method for preparing list-type publications uses Justowriter units (left) to produce the copy on file cards. Cards are run through Listomatic camera (right) which makes negative for platemaking



Automatic feeder-perforator is said to be capable of perforating as many as 12,000 sheets per hour

### Combination Feeder-Perforator

A new automatic slot perforating machine is said to be the first of its kind in which both feeder and perforator units are made by one manufacturer.

The Rosback automatic slot perforating machine is built in two sizes to handle sheets up to 30 or 36 inches. Rated speed of the machine is up to 12,000 sheets per hour, depending on sheet size. The feeder unit is of the vacuum wheel type and is provided with a patented elevating mechanism that is said to be extremely sensitive and does not require use of the usual pile height counterbalance. Only one pile height adjustment is necessary to compensate for any difference in stock thicknesses.

Vacuum and pressure controls and stop-start switches are grouped in front of the operator's station. A special vacuum valve is provided to enable the operator to switch quickly from strike to continuous perforating. During continuous perforating, sheets may be fed as close in succession as the operator desires.

A feature of the new machine is a double air pump—one unit for pressure and a separate unit for vacuum. This arrangement is said to give more positive service than the usual arrangement of a single pump for vacuum and pressure. Separate controls are provided for adjustment of pressure and vacuum.

For information: the F. P. Rosback Co., Benton Harbor, Mich.

### New Size Air Diffuser

A new "modular" size of the Multi-Vent air diffuser was announced recently. The panel is similar in appearance to perforated acoustical tile. Multi-Vent is said to be the only air diffuser design that makes draftless air conditioning possible. It has been applied in many pressroom systems where drafts must be avoided even though a high number of air changes per hour is necessary.

For information: Multi-Vent Div., Pyle-National Co., 1334 N. Kostner Ave., Chicago 51.



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## Fast, Automatic Machine To Band Pads, Envelopes

An automatic machine has been introduced for banding pads, envelopes, stationery, and other items that ordinarily are hand-banded or wrapped.

The Hickok Model 1 automatic banding machine is said to be capable of banding fillers from  $2\frac{1}{2}$  to 9 inches, in either direction, with bands measuring from 2 to 9 inches. The manufacturer says the machine is automatically self-adjusting for different filler thicknesses, and it produces perfect work on a single sheet or fillers up to two inches thick.

Requiring only one operator, the machine can be changed from one band and filler size to another with only a few simple adjustments. Change-over time is said to be about 15 minutes. Output is limited only by the speed of feeding material to the machine.

For information: W. O. Hickok Mfg. Co., 9th & Cumberland Sts., Harrisburg, Pa.

### All-Metal Fly Sticks

Pressmen can now get all-metal fly sticks that are said to have several advantages over the commonly used wooden sticks. Called Econostix, they are static-free, burn-proof, warp-proof and guaranteed against all breakage under normal operation, according to the manufacturer. Econostix are available in nearly all sizes.

For information: Economic Metal Products Co., Box 21, North Baldwin, N.Y.

### Portable Skid Lift Truck

An electric-hydraulic skid lift truck is available to ease paper handling at presses and cutting machines. The new unit allows the operator or pressman to raise or lower skid loads smoothly and quickly. The load can be held at any convenient working height, even with the motor off. Front and rear casters are widely spaced for stability.

The new truck is available in capacities from 2,000 to 5,000 pounds. The low-

Portable skid lift truck eases handling problems



Banding machine is automatic, requires only a single operator, can take a wide range of filler sizes

er height is about  $6\frac{1}{2}$  inches above the floor, and the elevated height is 34 inches.

In addition to the portable skid lift, a new stationary lift also is available. This unit is designed for in-plant materials handling as well as truck loading.

For information: General Sales & Engineering Co., 4525 N. Clark St., Chicago 40.



Leveling platform adjusts truck height to dock

### Truck Leveling Device

A new model in the line of truck leveling devices produced by Rowe Methods, Inc., has been especially designed to save loading dock space.

Known as Adjust-A-Truck, the unit is built into the pavement in front of a loading dock. By means of a heavy-duty hydraulic system, it raises or lowers any truck or trailer until the bed is even with the dock.

The new model has a capacity of 40,000 pounds. The standard unit is 12 feet long, with a choice of either nine- or ten-foot widths. The platform is made of  $\frac{1}{2}$ -inch nonskid steel floor plate mounted on a welded framework. The ramp is positioned by push-button control operated from the loading dock.

For information: Rowe Methods, Inc., 2534 Detroit Ave., Cleveland 13, Ohio.

### Office Offset Duplicator

Ditto, Inc., has introduced what it calls the world's first completely automatic offset duplicator for office use.

The key to automatic operation, according to the company, is a remote-control regulator. Mounted on the machine or even across the room, the regulator governs electrically all operations that normally require an operator. Once the machine is loaded, the operator sets the regulator for the number of copies needed, and starts the duplicator. The machine turns itself off at the end of the run.

Inking, moistening, paper feeding, and impression control are governed from the push-button keyboard. A self-regulating paper feed is provided to eliminate the need for adjustments when changing from one weight of stock to another.

The machine is rated to produce from 4,500 to 8,000 impressions per hour. It will print from paper or metal plates ranging in size from  $8\frac{3}{4} \times 11$  to  $12 \times 14\frac{1}{4}$ , and no readjustment is needed for running different plate sizes.

For information: Ditto, Inc., 2243 W. Harrison St., Chicago 12.

### Magnesium Plate Coating

A special coating has been developed to protect magnesium printing plates while in storage. Known as Miracle Mag-Top Protector, the compound is a liquid that is brushed on the plates either before or after printing. Under storage conditions, the coating is said to prevent magnesium plates from oxidizing or pitting.

The manufacturer also says that a coating of Miracle Mag-Top on an undercut zinc or magnesium plate will enable the electrotypist to get good mold releases from Tenaplate, especially in screen portions of the plate. The product also is said to be a good rubber mold release agent.

For information: General Plate Makers Supply Co., 5441 N. Kedzie Ave., Chicago 25.

### **Adhesives for Special Uses**

Two adhesives for special applications have been added to the McLaurin-Jones gummed paper line. One is a peelable adhesive which strips or peels away easily from textiles without leaving a stain or any residue. It is intended primarily for labels to be used on fabrics.

The other special adhesive is a tropical gumming developed for use on paper that is shipped to regions of high relative humidity. Developed originally for the export trade, the tropical gumming is said to resist blocking under relatively high humidity, resist absorption of moisture which causes curling, and eliminate the need for slip-sheeting in many instances. Samples of both types of gumming are available for inspection.

*For information: McLaurin-Jones Co., Brookfield, Mass.*

### **Two-Color Art Service**

"Two-color printing for the price of one" is the claim made for a new art service available to offset printers. Subscribers to the service receive a growing "library" of 40 to 150 comprehensive two-color layout sketches. Adaptable to catalog pages, circulars, and similar items, the sketches are used to help printing customers visualize the completed job.

When the customer decides on a particular piece of artwork, the subscribing printer orders finished art mechanicals. The supplier also will furnish special promotion material that can be used by the printer to advertise the artwork service.

*For information: C & B Advertising, 201 W. 89th St., New York 24.*

### **Scuff-Proof Ink Additive**

Glazcote is the name of a scratch-resistant ink conditioner that is said to offer the first practical solution to problems of ink scuffing. When added to regular ink in very small amounts, Glazcote provides a tough, scratch-resistant finish, according to the manufacturer.

Other advantages claimed for the product include easy blending with all inks, elimination of crystallization, control of chalking, and better color trapping. In addition, the compound is said to hold inks open during idle press time and to allow overprinting after long delays between press runs.

*For information: Central Compounding Co., 1718 N. Damen Ave., Chicago 47.*

### **Redesigned Steel Hand Trucks**

American Pulley Co. has completed redesigning 17 sizes and models of its American two-wheeled hand trucks. The trucks, previously of bolted construction, now are being manufactured as completely welded units. Wheel sizes and axle locations have been changed in some models for better balance and easier rolling. In

addition, the trucks now have smooth, pressed-steel noses for greater strength.

*For information: American Pulley Co., 4200 Wissahickon Ave., Philadelphia 29.*

### **Redesigned Vacuum Pumps**

Leiman Bros., Inc., has redesigned its line of rotary air pumps, reducing the over-all height of the units as much as 33 per cent. Other engineering improvements resulted in increases in vacuum to as low as 0.4-mm. mercury. The line includes pumps in many sizes.

*For information: Leiman Bros., Inc., 102 Christie St., Newark 5, N. J.*

### **Web-Splicing Adhesive**

A new adhesive for splicing rolls of paper on the press is said to form splices stronger than the paper. Known as R-888-T, the adhesive has an easy-to-brush consistency and is colored red for easy identification.

The manufacturer says it will not soak through paper, needs no diluting, and will not evaporate or become gummy as quickly as other adhesives when stored in an open container. Samples are available on request.

*For information: B. F. Goodrich Co., 434 S. Main St., Akron 18, Ohio.*

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# PIA Holds 69th Meeting; Elects Jackman President

J. R. Jackman, president of Rumford Press, Concord, N. H., was elected president of the Printing Industry of America, Inc., at the organization's 69th annual convention in Atlantic City Oct. 17-20. During the past year, Mr. Jackman served as vice-president of PIA. Previously, he was active in many official capacities in the association.

Reuel D. Harmon, president of Webb Publishing Co., St. Paul, Minn., was named PIA vice-president. Mr. Harmon is a former vice-president and national president of the Union Employers Section of PIA. He is a past president of the Printing Industry of the Twin Cities. As vice-president, Mr. Harmon also becomes chairman of PIA's executive committee.

William H. Sleepeck, Jr., president of Sleepeck-Helman Printing Co., Chicago, was reelected treasurer of PIA. This will be his second term in that office. He currently is president of the Graphic Arts Association of Illinois. Previously, he had served as member of the board directors and first vice-president of that association.

The new PIA national secretary is Harold N. Cornay, president of the Press of H. N. Cornay, Inc., New Orleans. He is chairman of the PIA Production Management Committee and has given much of his time to PIA affairs. Mr. Cornay is a former president of the Southern Graphic Arts Association and member of the board of directors of the Master Printers Section of PIA.

Printers and lithographers of New York City and Philadelphia, under the leadership of the New York Employing Printers Association and Printing Industries of Philadelphia, were hosts to some 1,200 of their colleagues for the four-day convention which began Monday, Oct. 17.

PIA's 1955 convention theme was "Progressive, Aggressive Management Means More Profit." PIA now has a membership of more than 5,000 companies which do an estimated 85 per cent of the industry's annual volume of nearly \$5 billion. There are 55 local graphic arts associations, including three in Canada, affiliated with PIA.

Agenda of the opening session included a report by the PIA retiring president, William H. Walling, president of Rogers-Kellogg-Stillson, New York, another report by PIA Vice-President J. R. Jackman, president, Rumford Press, Concord, N. H., and one on the PIA new building project by Elmer G. Voigt, Western Printing and Lithographing Co., Racine, Wis.

Keynote address, entitled "Your Opportunity and Obligation for the Next Ten Years," was presented by Peter S. Nagan, managing editor of *Report on the Business Outlook*, Bureau of National Affairs, Washington, D. C. Mr. Nagan predicted an increase of about 25 per cent in the printing and lithographing business by 1965, and urged printers to be prepared for it with investment in new and modern plant equipment.

Harry A. Porter, vice-president of Harris-Seybold Co., Cleveland, was presented



New officers of PIA are (seated) Reuel D. Harmon, vice-president; J. R. Jackman, president; (standing) Harold N. Cornay, national secretary; and William H. Sleepeck, Jr., who was reelected treasurer

with the A. F. Lewis Memorial Award as "The Man of the Year in the Graphic Arts Industry" by Elmer G. Voigt who received it last year. (See *THE INLAND PRINTER*, October 1955, pages 68-69.)

Other first-session business included announcement of the new PIA board of directors for 1955-56, and a report by the chairman of the Committee on Business Controls by Col. H. R. Kibler, W. F. Hall Printing Co., Chicago.

After new officers were inducted at the Monday afternoon session, Charles W. LaBlanc, Research Institute of America, New York, presented the results of the Salesmen's Wives Questionnaire, circulated for PIA by RIA. (See pages 40-41-42 of this issue.)

After hearing several PIA committee reports, delegates then listened to an address on "Checking Production Costs" by James Perkins, Wallace Press, Chicago, and a talk on "The Why, Where and How of Lower Production Costs" by Donald E. Sommers, PIA's technical director.

Tuesday morning opened with the Self-Advertising Breakfast at which winners in the PIA Self-Advertising Exhibition and Awards were presented by Peggy Wood, stage and TV personality. In private life, she is Mrs. William H. Walling, wife of the immediate past president of PIA. The contest was conducted for PIA by Miller Printing Machinery Co., Pittsburgh. (For list of major winners, see page 47 of this issue.)

All day Tuesday and Wednesday morning, the Master Printers' Section and the Union Employers' Section of PIA held concurrent sessions (see story on page opposite).

General sessions of the main PIA convention resumed Wednesday afternoon with Robert H. Caffee, William G. Johnston Co., Pittsburgh, a former PIA president, presiding.

Robert E. Rossell, managing director of the Research and Engineering Council of the Graphic Arts Industry, Washington, D.C., presented a talk entitled, "Progress Through Informed Management."

A panel discussion entitled, "A Discussion of the Factors Affecting Profits Today in the Printing and Lithographing Industry," concluded the Wednesday afternoon session.

Thursday morning, delegates heard a round-table discussion on the LTF-PIA Visual Economics Program and a report of the PIA resolutions committee.

A session on private printing plants, with C. C. Means, executive director of the Graphic Arts Association of Michigan and chairman of the PIA Private Plant Committee, presiding, closed the session.

Features of the private plant session included an address by Mark Shaw, Dow Chemical Co., Midland, Mich., on "Ideal Relationship Between the Buyer and Printer," and a talk on "How to Meet Duplicator Competition" by Paul Sampson, Sampson and Johnston, Inc., Detroit.

A demonstration on "The Type of Service a Printer Must Give to His Customer to Meet the Duplicator Competition" closed the discussion.

The four special sections of PIA—Rotary Business Forms Section, Trade Binders' Section, Web Offset Section and Ticket Printers' Section—held meetings of their own to discuss specialized production and business problems.

## Union Employers, Master Printers Sections Elect Officers During Annual Convention

Walter F. McArdle was elected president of the Union Employers Section of Printing Industry of America, Inc., during the national association's annual convention in Atlantic City.

Mr. McArdle is president of the McArdle Printing Co., Washington, D.C. He is a past president of the Washington Graphic Arts Association, a member of the Commercial Printing & Lithographing Industry Advisory Committee of the National Production Authority, and a member of the Washington Club of Printing House Craftsmen.

After graduating from St. Francis College in Brooklyn, Mr. McArdle was employed for five years at Dun & Bradstreet, Inc., in Brooklyn. During this time, he took most of the evening courses in printing offered by the New York Employing Printers Association.

After leaving Dun & Bradstreet, he joined the staff of the Government Printing Office in 1942. He became chief of the Ration Unit, supervising production and procurement of the printing needs of OPA during the war. In 1944, he became manager of the New York warehouse of the Government Printing Office, which handled the general printing needs of the government purchased through commercial sources in that area.

He resigned that position to become production director of *United States News* and general manager of Business Printing Co. On Jan. 1, 1947, he organized his own company.



Walter F. McArdle



Donald B. Thrush

Donald B. Thrush, president of Thrush Press, Inc., New York City, was elected president of the Master Printers Section.

Mr. Thrush entered the printing business in 1935 as a delivery boy and printer's devil. Two years later, he became a salesman for the company. Upon the death of his father in 1946, he became president of the Thrush Press.

He is a past president of the Master Printers Section of the New York Employing Printers Association, and a member of the NYEPA executive committee.

New UES vice-presidents are (first) Francis N. Ehrenberg, Blanchard Press, New York City; (second) Oscar Hoffman, Superior Typesetting Co., St. Louis; (third) Ralph Shepherd, Bryan-Brandenburg Co., Los Angeles. Treasurer is Mendel Segal, Stein Printing Co., Atlanta. Edmund J. Flynn will remain as UES secretary in PIA Washington headquar-

ters until Dec. 1, when he will take a new position outside the industry.

F. C. R. Rauchenstein, Cavanagh Printing Co., St. Louis, is new first vice-president of the MPS; second vice-president is John S. Williams, Williams and Marcus, Philadelphia. Fred Bowman, Smythe-Bowman Printing Co., Oklahoma City, is the new MPS treasurer. John H. Doesburg continues as secretary.

During the PIA convention, MPS and UES held concurrent sessions all day Tuesday, Oct. 18, and Wednesday morning, Oct. 19.

Tuesday morning, MPS members heard retiring president Harold S. Hutchison, Mack Printing Co., Easton, Pa., present a welcoming address. High point of the morning was a two-hour feature called "Good Human Relations," conducted by Dr. George D. Heaton, Myers Park Baptist Church, Charlotte, N.C.

The Tuesday afternoon MPS session heard John H. Doesburg speak on "The MPS Tools Which Help Fulfill Employees' Human Relations Needs," and David J. Goldberg on "What Can an Employer Do After He Has Lost a Labor Election?"

The UES Tuesday morning session, after concluding section business, launched into a panel discussion on "Negotiation and Administration of Contracts." During the afternoon, two more panels, "Manpower and Manning" and "New Processes," were held.

Concurrent sessions on industrial relations were held by both sections Wednesday morning.

The Wednesday luncheon of UES featured George Meany, president of the American Federation of Labor.

## Trade Association Executives Hit an International Note, Elect Canadian as President

Members of the Graphic Arts Trade Association Executives elected Olive A. Ottaway, executive secretary of the Toronto Graphic Arts Association, as their new president at the annual meeting of the organization in Atlantic City Oct. 13-14.

Miss Ottaway succeeds R. A. (Dick) Stout, executive director of the Printing Industry of Atlanta, Inc., who served two terms.

The election of Miss Ottaway was a tribute to the ability of one of the few women graphic arts trade association managers, and also a recognition of the international character of the organization, which has three active member groups in Canada.

New vice-president is Arthur L. Johnson, executive director of the Graphic Arts Association of Wisconsin, Milwaukee. W. Floyd Maxwell, executive director of the Lithographers National Association, Inc., New York City, is the new secretary-treasurer.

Elected directors include Charles P. Hackett, Memphis Printing Industries; Ira F. Hurlburt, Printing Industry of Seattle, Inc.; Eugene H. Salmon, Printing Industry of the Carolinas, and the immediate past president, R. A. Stout.

Guest speakers and panel discussions comprised a full program. Reuel W. Elton, executive vice-president of the Amer-

ican Trade Association Executives, Washington, D.C., spoke on "You and Your Association" at the kickoff luncheon Oct. 13. Don Henshaw, senior account executive of McLaren Advertising Agency, en-

tertained delegates at the Oct. 14 banquet with a talk on U.S.-Canadian relations.

Spring GATAE meeting will be in Chicago May 7-8 prior to the Lithographers National Association convention.

**New officers of Graphic Arts Trade Association Executives** include (seated) Arthur L. Johnson, vice-president; Olive A. Ottaway, president; R. A. Stout, past president and ex officio board member; W. Floyd Maxwell, secretary-treasurer; (standing) board members Noel Rippey, Eugene H. Salmon, Ira F. Hurlburt, and Charles P. Hackett. Officers were chosen during annual convention held in Atlantic City



## PIA Sets Tentative Program for Presidents' Conference

Printing Industry of America announced last month a tentative program for its Professional Conference for Presidents, which is timed for Jan. 23-27 at Boca Raton Hotel in Boca Raton, Fla. Topics for speakers and round tables relate to various problems faced by chief executives of printing companies.

First-day subject is family planning for the corporate executive. This means arrangements for passing on the business, and for estate planning in terms of employee benefits, new life insurance and annuity opportunities and pitfalls, gifts, trusts, and other financial factors.

Compensation for executives and employees will be discussed on the second day. Sub-topics include sharing in business growth, extra-monetary returns, spreading compensation, and the president's concern with selecting, training, compensating and stimulating his sales force.

Organization of the president's job and his division of executive responsibilities will be studied on the third day. Slated for the final day is a session dealing with development of company policy and special problems of the president's job in small companies.



Joseph W. Powell, Jr., finance vice-president of Harris-Seybold Co., Cleveland, was named to company board at recent shareholders' meeting

### Press Manufacturer's Report

#### Notes Growing Color Use

The annual report of Harris-Seybold Co., Cleveland, covering the fiscal year ending June 30, contained some interesting sidelights on trends in the printing industry.

One section of the report, headed "Everywhere You Look, You See Color," indicates that colored inks represented nearly 70 per cent of the dollar volume and about 45 per cent of the total poundage of all inks used for commercial printing last year. According to the report, 45 per cent of all commercial printing and lithographic work now is done in more than one color. Multicolor machines accounted for 68 per cent of Harris offset press sales and for 100 per cent of Cottrell letterpress sales.

Harris-Seybold's consolidated net shipments of \$37,128,877 were about 11 per cent above the dollar volume for the previous year. The consolidated net earnings after taxes were \$3,007,558.

#### Printing Equipment Manufacturers Fail to Approve Exposition Plans

Members of the National Printing Equipment Association failed to approve plans for the Seventh Educational Graphic Arts Exposition scheduled to be held in New York or Chicago in 1959 at their annual meeting in Atlantic City Oct. 18-19 in conjunction the 69th PIA convention. Leaders indicated during discussion that the organization promoting the exposition was not fully prepared to present concrete proposals. As soon as more definite plans are available, further consideration will be given.

The NPEA reelected officers as follows: president, Richard B. Tullis, Miller Printing Machinery Co.; vice-president, Martin M. Reed, Mergenthaler Linotype Co.; treasurer, James W. Coultrap, Michle Printing Press & Manufacturing Co.; secretary, James E. Bennet. Harry L. Gage was reelected adviser to the educational committee. Mr. Gage was associated with the Mergenthaler Linotype Co. for many years.

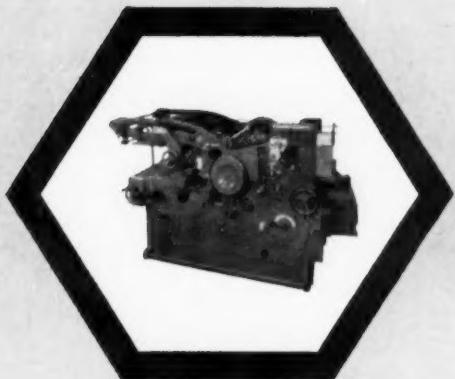
Flint Inks  
Founded 1920

Your Printing Deserves the Best

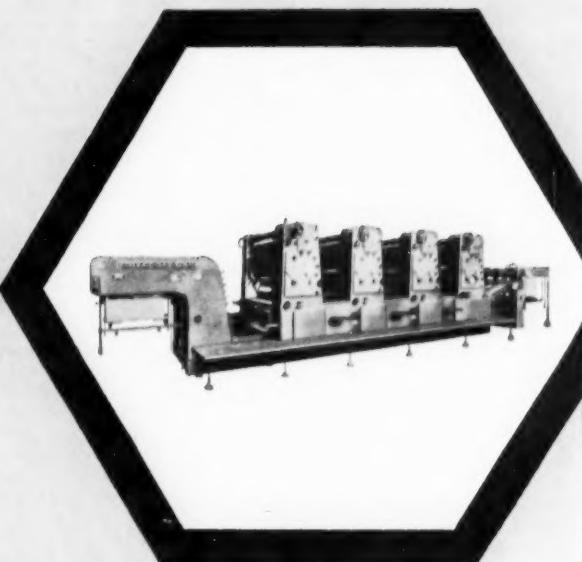
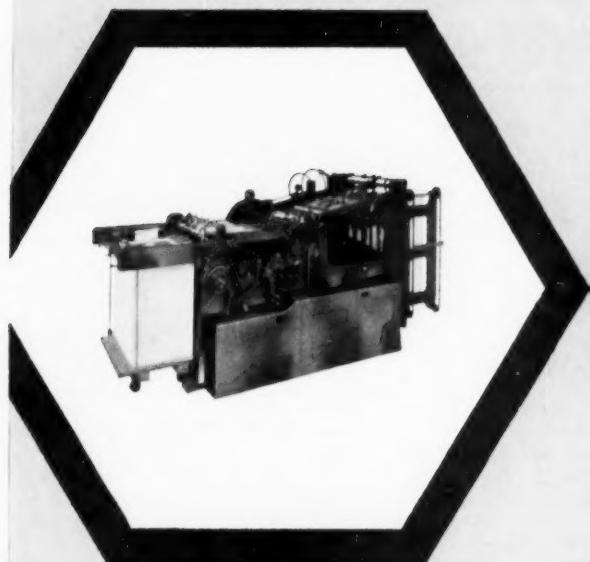
TRY OUR FAMOUS KEY RED NO. F440—BRIGHT, STRONG AND GLOSSY

Howard Flint Ink Co.  
Gravure • Letterpress • Lithographic • Flexographic

ATLANTA • CHICAGO • CLEVELAND • DENVER • DETROIT • HOUSTON  
INDIANAPOLIS • LOS ANGELES • MINNEAPOLIS • NEW ORLEANS • NEW YORK • TULSA



## SMALL OR LARGE



## LETTERPRESS OR OFFSET

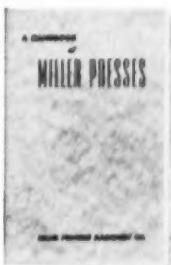
The expanding Miller line now includes letterpress machines from  $14\frac{1}{2} \times 20\frac{1}{2}$  to  $27 \times 41$ , and offset presses from  $22 \times 34$  to  $40 \times 56$ . Whether you need a small job cylinder, or a big multi-color offset, there is a Miller press to fill your needs.

Write for booklet describing the complete Miller line.



**MILLER PRINTING MACHINERY CO.**  
1115 Reedsdale St.      Pittsburgh 33, Pa.

MILLER PRINTING MACHINERY CO. OF CANADA LIMITED  
730 Bay Street      Toronto 2, Ontario



*the ONE business gift  
for every customer level!*



What to give? Something specialized. Something lasting. That's the new, remarkably versatile NORMA Pen and 3-Pencil Combination. It is the ideal customer gift that speaks well of you for years to come. Guaranteed for mechanical perfection by NORMA, makers of quality Multikolor writing instruments for over 25 years.

## The NEW **norma®**

pen and 3-pencil Combination

Retail value — in chrome, \$5.95  
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Introductory Offer—extra ink refill FREE!  
Other models from \$4.50 up.

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137 West 14th St., New York 11, N.Y.  
Please send quantity rates on NORMA for  
good will business gifts.

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## APA Convention Draws Record Attendance; Delegates Choose R. C. Walker as President

By Hal Allen

American Photoengravers Association's 59th annual convention, held Oct. 9-12 in New York City, racked up a new high registration of 831 men and 495 women, who came from 159 cities in 37 states, plus Canada, Cuba, England, France and Germany.

Enthusiasm and optimism generated by constructive, fact-facing talks proved that the get-together was the best as well as the biggest in the association's long history. Executives of 263 member firms went home fortified by a wisely tempered appraisal of the present status and future prospects of the hand-in-hand photoengraving and letterpress businesses.

"Photoengraving and Letterpress on the March" was the convention theme. Implementing that forward-looking slogan was unanimous approval of a resolution directing the officers and executive committee to set up a program for investigating and exploring the possibilities of expanding letterpress printing development at home and abroad. This action was based on these premises:

"Letterpress printing, principal outlet and market for relief printing plates, and accounting for approximately 95 per cent of photoengraving sales," has been "dormant in principle and practice for over 50 years," and "cannot now compete successfully with rival printing processes in makeready and printing speeds."

"Domestic printing press manufacturers, content to market their conventional established products, have shown little interest in originating and developing equipment to enable commercial job letterpress printers to survive in competition with rival processes."

Former first vice-president R. C. Walker, Southwest Engraving Co., Tulsa, Okla., was elected president, and retiring president D. H. Murnick, National Engraving and Gravure Co., Oakland, Calif., was named first vice-president. The new sec-

ond vice-president is former executive committeeman E. Bartlett Brooks, Wayne Colorplate Co. of Ohio, Dayton.

Succeeding C. G. Rohrich, secretary-treasurer for 30 years, is W. K. James of Philadelphia-Weeks Engraving Co. Mr. Rohrich, from Akron Engraving Co., Akron, Ohio, is now on the executive committee, to which the convention chairman Kenneth E. Cooley, the Reliance Reproduction Co., New York City, was re-elected. Frank J. Schriber continues as executive secretary, and Louis Flader of Chicago as consultant.

The lead-off session featured four letterpress entries. Thomas E. Dunwody, president of the International Printing Pressmen and Assistants' Union of North America, told why "our faith in letterpress remains unshaken." Robert B. Davis, vice-president in charge of manufacturing for Davis, Delaney, Inc., New York City, discussed rotary letterpress printing. "What's Ahead in Letterpress Equipment" was forecast by Ren R. Perry, vice-president for sales, Harris-Seybold Co. A report on run-of-paper color printing came from George B. Dearnley, chairman of the Joint Committee of the American Newspaper Publishers' Association and American Association of Advertising Agencies.

Taking a forward look at photoengraving and letterpress was Wilfred T. Connell, president of the International Photoengravers' Union of North America. From London, England, where he heads the Federation of Master Process Engravers, came A. N. Hunter with a review of the Federation's activities.

Dr. Marvin C. Rogers, director of research for R. R. Donnelley & Sons Co., Chicago, led a seminar that brought the registrants up-to-date on research and development progress. Serving with Dr. Rogers were Michael H. Bruno, Lithographic Technical Foundation; Keith Famulener, Anso; Lester E. Goda, Jr.,

New leaders of American Photoengravers Association include (seated) F. J. Schriber, executive secretary; W. K. James, secretary-treasurer; R. C. Walker, president; D. H. Murnick, first vice-president; E. Bartlett Brooks, second vice-president; (standing) C. E. Whitaker, C. G. Rohrich, Harold M. Towne, executive committee members; C. A. Bostwick, director of the cost, accounting, and statistics department; C. A. Mawicke, C. A. Staley, Arthur Meidling, K. E. Cooley, executive committee



Eastman Kodak Co.; Dr. Samuel W. Levine, Fairchild Graphic Equipment, Inc., and H. E. Swayze, Dow Chemical Co.

How a small plant uses public relations to build sales was told by Howard Carroll, president, Carroll Photoengraving Service, San Diego, Cal.

Meade Monroe, vice-president of Acme Electronix division of NEA Service, Inc., Cleveland, told how NEA uses the Acme one-bit etching process to turn out large quantities of zinc-coated magnesium plates to meet deadlines.

A. J. Powers, Jr., vice-president of Chemco Photoproducts Co., Glen Cove, N.Y., based his journeyman's look at European techniques on what he saw at IPEX in London last July.

Get-away night featured a sumptuous banquet climaxing a long list of entertainment and sightseeing affairs. The official banquet host was the Photoengravers Board of Trade of New York. There were no formal speeches.

Detroit will be APA's convention city next year.

## BMI Elects S. G. French, Hears Report on Reading

Book Manufacturers' Institute's new president, succeeding Joseph F. Wesol of Robert O. Law Co., Chicago, is Stanley G. French of Riverside Press, Cambridge, Mass. He was elected at the 23rd annual convention Oct. 13-15 in White Sulphur Springs, W. Va. John Phillips, Vail-Ballou Press, Binghamton, N.Y., was raised from second to first vice-president, succeeding Mr. French. B. D. Zevin, World Publishing Co., New York City, is now second vice-president, and Frank D. Fortney, Russell-Rutter Co., Inc., New York, continues as treasurer. Attendance of 200 was largest in the association's history.

From Dr. I. Victor Berger, assistant superintendent of the New York City Board of Education, came a report on a plan for encouraging school children to read more books. Sixteen classes in three schools are competing for pins, badges and certificates awarded in line with the number of books they read. BMI set up the Library Club of America to promote the plan and hopes, if the New York tests are successful, to make it a nation-wide project for combating illiteracy and juvenile delinquency, and for expanding the demand for books.

Don C. Brook reported for the scholarship awards committee. A talk by Dr. Glen U. Compton, dean of the School of Printing Management, Carnegie Institute of Technology, related to the Carnegie scholarship set up by BMI to further the training of students for graphic arts executive positions.

Other talks dealt with the value of the work done by the Education Council of the Graphic Arts Industry; textbook standards and specifications; the guaranteed annual wage; European bookbinding machinery; sales policies and accounting methods; adhesives for high quality production of quality books; trade customs; and new issues on the tariff front as they affect the book industry.

## Business Forms Volume Jumps 15 Per Cent Over Last Year

A discussion of economic conditions at the Business Forms Institute's fall meeting disclosed that sales volume of member companies for this year's first eight months was 15 per cent above the figure for the same 1954 period. Members believed that business would probably continue good through the foreseeable future.

Sessions Sept. 22 and 23 in Absecon, N. J., were short to allow for recreation. Institute projects, committee activities and routine business matters were discussed. Walter I. Flocken, communications engineer in the American Telephone and Telegraph Co. commercial department, was among the speakers, along with H. V. Lauer and C. O. Harris, heads of the applications and special products departments of National Cash Register Co. Mr. Lauer and Mr. Harris reviewed improvements in NCR "carbonless" copy

paper, detailed problems experienced by various converters, and told what was being done or planned to solve them.

A cost accounting seminar, timed for Nov. 3 and 4 in New York City, was called for bringing up to date the chart of accounts and the cost accounting manual which the Institute issued several years ago.

### Journeymen Offered Job Service

Graphic Arts Employment Service, a placement agency for the printing and allied industries, recently announced expansion of its services to include journeymen. Previously, the agency had concentrated on providing placement service only for executive personnel. Helen M. Winters is manager of the service, which has offices at 307 E. Fourth St., Cincinnati 2, Ohio.



1616 DOUGLAS AVENUE

KALAMAZOO, MICHIGAN



Christmas 1955

INCE that wondrous night of long ago, when an angel of the Lord appeared to the startled shepherds tending their flocks, —and said, “Fear not, for I bring you good tidings of great joy,”—Christians have paid homage to Christ, the Son of God, on his natal day. And so, again, as this festive day approaches, let us all pray and give thanks to our Heavenly Father for his great gift to mankind. In our devotions this Christmas, let us thank Him for his blessings upon us and upon our great country, where Americans of all faiths and origins have equal opportunities and rights as free men. Let us continue to reaffirm our faith in God, and to follow the Golden Rule. Let us pray to Him for Divine Guidance in our daily lives and to give strength and wisdom to our leaders, to further lead the way towards world peace.

INTERNATIONAL PAPER COMPANY

## McEwan Heads Goss, Ltd.

The board of directors of Goss Printing Press Co., Ltd., of London and Preston, England, recently elected Alex McEwan as the firm's managing director.

The company is a subsidiary of Goss Printing Press Co., Chicago. Mr. McEwan joined Goss, Ltd., in 1948 as production manager, and he served subsequently as business manager and general manager before his election to the top

post. The Preston plant manufactures the Headliner newspaper press, the Goss Speedy rotogravure press, and the Miehle Vertical press for the European market.

### Open House in New Headquarters Held by Philadelphia Printers

Printing Industries of Philadelphia, Inc., staged an open house party Oct. 7 in its new \$160,000 headquarters building. Sixteen members of the staff played host to representatives of 240 PIP firms, the Philadelphia Club of Printing House Craftsmen, and the Junior Executives Club of Philadelphia.

PIP's new home is a two-story brick structure with 8,500 square feet of space for offices, conference rooms, and a library. Present requirements do not call for full use of the space.

### R&E Committee Sets Meeting

The executive committee of the Research and Engineering Council of the Graphic Arts will hold its quarterly meeting Dec. 8 at Chicago's Edgewater Beach Hotel. Twenty-five members attending the third-quarter session heard project reports on materials handling and printability; elimination of string tying of type; standardization of controls and signaling devices; operations and maintenance; painting and lighting; composing room operations, and a listing of research and engineering programs.

### Phillips Heads New Roller Plant

Ideal Roller & Mfg. Co. has appointed Leslie Phillips to head its new manufacturing plant in Chamblee, Ga. Mr. Phillips, who formerly was assistant superintendent of the company's Chicago plant, took over as superintendent of the new plant when it was opened last month. Previously, Mr. Phillips had worked in the company's laboratory, research, and molding departments in addition to helping supervise manufacturing operations. He has been with Ideal for ten years.



Alex McEwan

### Chappell, Designer and Illustrator, Honored By Friends in New York

Warren Chappell, master draftsman, illustrator, and designer of books and types faces, was hailed as one of this country's leading graphic artists when a group of his friends staged a dinner for him Sept. 14 in New York.

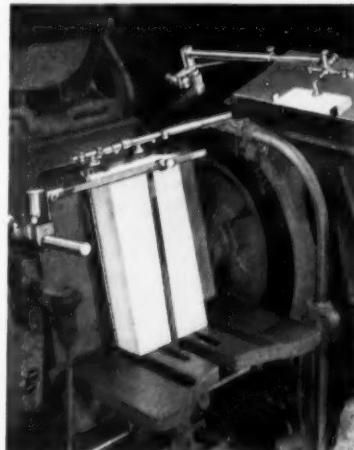
The dinner was arranged by a committee headed by Dr. Robert L. Leslie of the Composing Room, Inc., and the toastmaster for the evening was Paul A. Bennett of Mergenthaler Linotype Co.

Among the speakers were Alfred A. Knopf, for whose publishing house Mr. Chappell has designed many books, and

Dr. Fritz Guggenheim, collector of works by Rudolf Koch, German calligrapher and designer in whose Offenbach workshop Mr. Chappell learned to cut type.

### Cite Inventors of Photon Machine

On Oct. 19 the Franklin Institute of Philadelphia awarded John Price Wetherell medals to Rene A. Higgonet and Louis M. Moyroud for their conception and development of the Photon type-composing machine. Nine other scientists in various fields received awards. The Benjamin Franklin Medal, highest honor bestowed by the Institute, will be awarded at a special meeting Jan. 17.



THE C & P NEW  
*Craftsman*  
WITH SIDE DELIVERY  
10 X 15 12 X 18  
HANDLES SMALL SHEETS  
AND ENVELOPES

NEW SIDE DELIVERY  
14-INCH CAPACITY, both feed and delivery  
PRINTS ONION SKIN TO 12-PLY BOARD  
PRINTS 2-UP TO REGISTER  
REGISTERS TO LEFT OR RIGHT  
INCREASED SPEED—10 x 15 up to 4500  
12 x 18 up to 4000  
EXTRA LARGE SHEET SIZE  
SPEEDY MAKEREADY  
TIME PROVED INK DISTRIBUTION  
FOUR FORM ROLLERS—TWO VIBRATORS  
HAND-FEEDING PRACTICABLE



Leslie Phillips

THE NEW  
*Craftsman*  
has over 100 detailed refinements in operation and construction features. Write us for descriptive literature.

THE  
**CHANDLER & PRICE**  
COMPANY

6000 CARNEGIE AVE. • CLEVELAND 3, OHIO

Builders of Printing Machinery for  
Nearly Three Quarters of a Century

## Rosy Future Is Surveyed By IAES Conventioneers

Confidence in the future of letterpress printing keynoted the 58th annual convention of the International Association of Electrotypers and Stereotypers.



Elmer M. Schwartz

The convention was held Oct. 19-22 in Washington, D. C. Chosen as the 32nd president of the association was Elmer M. Schwartz, president of the United Electrotype and Stereotype Co., Chicago. He succeeds Carl N. Becker of Milwaukee, who was association president during the past year. Mr. Schwartz has been active in IAES affairs for eight years.

Other officers elected were Walter C. Deye of Cincinnati, first vice-president; James E. Thomas of Albany, N.Y., second vice-president; and Charles H. McNellen of Toronto, third vice-president.

Delegates to the convention voted unanimously to expand the IAES public relations program in 1956, utilizing direct mail and advertising to supplement the educational program it began last spring.

IAES members decided to publish two independent reports as part of the public relations program. One is "The Present and Future of the Printing Processes," by I. D. Robbins, New York consultant to buyers and producers of printing. The other report is a summary of sales and sources of business for IAES members. The summary shows that the total sales volume of electrotypers and stereotypers in 1954 was more than \$90 million. Members of the association accounted for about \$67 million of this total. Both reports will be published in January.

Retiring president Carl N. Becker set the stage for the convention with his opening report, in which he said, "Letterpress printing is strong and becoming stronger. This is true not only here at home but on the European continent as well." Mr. Becker added that "other printing processes still are using and will continue to use letterpress quality as the guide for printing perfection."

### RIT Department of Printing Has Record 280 Enrollment

The Department of Printing at Rochester (N.Y.) Institute of Technology has rolled up an all-time record enrollment of 280 students, according to Byron G. Culver, who heads the department. This total tops by 56 the previous high record.

Printing department courses lead to the Associate in Applied Science degree for two years of work, and to the Bachelor of Science degree for four years of study. By polling the students, Mr. Culver found that approximately 90 per cent plan to study through the four years leading to the B.S. degree.

## CONVENTIONS WHAT - WHERE - WHEN

### NOVEMBER

Advertising Trades Institute, Advertising Essentials Show, Hotel Biltmore, New York, Nov. 14-16.

### JANUARY

International Printing Week; International Printing Education Week, Jan. 15-21.

Printing Industry of America, Professional Conference for Presidents, Boca Raton Hotel, Boca Raton, Fla., Jan. 22-29.

Plant Maintenance & Engineering Show and Conference, Convention Hall, Philadelphia, Jan. 23-26.

Great Lakes Newspaper Mechanical Conference, Schroeder Hotel, Milwaukee, Jan. 29-31.

National Advertising Industries Exposition, Morrison Hotel, Chicago, Jan. 29-Feb. 1.

### FEBRUARY

Gravure Technical Association, annual meeting, Hotel Biltmore, New York, Feb. 1-5.

### Winners Announced in Canadian Direct Mail Leaders Contest

Winning entries in this year's 25 Canadian Direct Mail Leaders Contest reflected a rising standard of quality and a high degree of careful planning and skillful production, according to Provincial Paper, Ltd., Toronto, which sponsors the competition. Producers of the winning entries were as follows:

Montreal—Pierre des Marais (2); Federated Press, Ltd., (2); Metcalfe Robinson Printing Services, Ltd.; Barwick & Son, Ltd.; Cambridge Press; Plow & Waters, Ltd.; Gazette Printing Co., Ltd., (2); and the Canadian Printing & Lithographing Co.

Toronto—Saturday Night Press (4); R. G. McLean, Ltd.; Ralph Clark Stone, Ltd.; Bridgens, Ltd. (2); Rous & Mann Press, Ltd.

Vancouver—Grant-Mann Lithographers Co.

Ottawa—Runge Press, Ltd.

## Answers to It's a Quiz

*Here are the answers to the quiz on page 42. What is your score?*

1. False. Total daily circulation was up by 600,000 to over 55 million in 1954.
2. No. But reflected noise can be cut by acoustical tile, baffles, and the like.
3. True.
4. True.
5. False—they are made by the Fourdrinier process.
6. True. But litho inks are heavier-bodied and more firm.
7. An interleaf.
8. England.
9. One of yellow and one of gold.
10. d; almost 400 lbs.

## Bank Stationers' Session Draws Record Attendance

A record number of the nation's bank stationers turned out last month for a two-day workshop sponsored by the Bank Stationers' Section of Lithographers National Association.

Meeting in Louisville, Ky., 53 members of the industry, representing 32 firms, discussed such current problems as bank automation, budgeting, and billing.

The effects of bank automation on the stationers' business occupied members during the opening session Oct. 4. The discussion was led by George W. McSweeney, president of DeLuxe Check Printers, Inc., Chicago.

Sessions on Oct. 5 included "Billing," led by Clark R. Gregory, Jr., president of the Herald Printery, Louisville; "Budgeting," under the direction of Fred J. Kraemer, Jr., executive vice-president of Dennison & Sons, Long Island City; and "Salesmen's Compensation," led by William Hutchings, vice-president of Clarke & Courts, Houston.

A final report on the Stoessel imprinting machine—developed under sponsorship of the Section—was presented by the chairman of the Imprinting Development Committee, Cecil N. Rudnick, president of Joseph Berg Mfg. Stationer, Inc., New York.

The leading social event of the meeting was a banquet sponsored by four local bank stationers, the Commercial Lithograph Co., Courier-Journal Lithograph Co., the Herald Printery, and the Kentucky Lithographing Co.

## ATF Completes Franchising Of Type, Supply Dealers

Appointment of Griffin Brothers, Inc., San Francisco, has completed the American Type Founders program for making foundry type and printing supplies available from stocks handled by franchised dealers in 39 key cities throughout this country and in Canada.

According to R. A. Tobias, ATF vice-president for sales, the change from direct selling through the sales force to the network of exclusive dealers took about four months. During that time the foundry at Elizabeth, N. J., operated on a stepped-up schedule to meet demands for complete stocks of all popular type faces and sizes.

General service manager Edwin Roth has announced that Western Union service is now available to speed parts orders and repair service to owners of ATF presses and other equipment throughout the country. The printer calls local Operator 25, tells her what he needs, and she relays the information to the nearest ATF service center.

Mr. Roth said that an expanded force of experienced servicemen now work from 25 key cities to provide prompt local service, which is also assured to customers submitting service or parts requests by mail or phone.

## **Hammermill Offset adds brighter blue-whiteness to outstanding printability**

Hammermill Offset's new, brighter blue-whiteness makes type and illustrations stand out crisp and clear. And because it's whiter and brighter than most offset papers, Hammermill Offset increases the attractiveness of every job. Your customers will like the results.

As for printability, the new Hammermill Offset reproduces colors with striking realism, has the same special qualities that have always made it fast running, extremely easy to print on. For all the reasons why Hammermill is the offset that keeps its balance, see below:



### **Why Hammermill is the offset that keeps its balance**

**1. OPAQUE**—Keeps down show-through. Preserves attractiveness of jobs printed on both sides of sheet.

**2. BRIGHTER**—Improves appearance of type and illustrations.

**3. CLEAN**—Cleaner than ever before; unusually free from specks, fuzz, lint, flakes.

**4. PRINTS FAST**—Takes ink from the impression roll without danger of picking or flaking.

**5. DRIES FAST**—Surface is not impaired by excessive amounts of filler and adhesive.

**6. SAVES INK**—Harder surface keeps ink on top of the paper.

**7. EXCELLENT COLOR RETENTION**—Eliminates loss of color from ink fountain to finished job.

**8. OUTSTANDING DIMENSIONAL STABILITY**—Resists stretch during printing.

**9. HELPFUL GRIPPER AND GUIDE SIDE MARKINGS** identify truest edges for best press performance.

**10. ATTRACTIVE FINISHES**—Wove, Linen, Laurel, Homespun, Hand-made, Pearl, have unusual ligh-sidedness that adds distinction.

**11. TOP PHYSICAL PROPERTIES**—Has excellent tearing, folding and bursting strength.

**HAMMERMILL OFFSET** for the finest color printing



**"Swahili Condensed? Better try one of  
the new ATF Type Dealers."**



If anybody has the type face you want, it's your ATF Type Dealer. It figures: 85% of the foundry type used—most of the faces America has adopted as standard—comes from ATF.

Our line of 173 faces and wide choice of ornaments offers you the greatest selection of styles and sizes available. What's more, your authorized ATF Type Dealer carries sufficient stocks of today's most popular faces to handle normal demands. (And while we have no control over the nation's mail and transportation services, we'll guarantee to process all orders for fonts of other active ATF type faces within 24 hours of their arrival at our plant.)

Result: you get the variety and quality of type you want—when you want it. Write your ATF Type Dealer today for the latest catalogs of 173 type faces and 1,246 ornaments & type accessories.

T.4.6

**LOOK FOR THIS SIGN**

Type faces shown are: Franklin Gothic Wide and Century Schoolbook.



## Authorized ATF Type Dealers

### EASTERN DEALERS:

#### BALTIMORE

George R. Keller, Inc.

#### BOSTON

Wild and Stevens, Inc.

#### BUFFALO

Buffalo Printers' Supply Company

#### NEW YORK

New York ATF Type Distributors, Inc.

#### NEWARK

Globe Printers' Supply, Inc.

#### PHILADELPHIA

Foster ATF Type Sales Company

#### PITTSBURGH

U. S. Printing Supply Company

#### SYRACUSE

The Alling & Cory Company

#### WASHINGTON, D. C.

George R. Keller, Inc.

### MIDWESTERN DEALERS:

#### CHICAGO

Graphic Arts Equipment Company

#### CINCINNATI

Cincinnati ATF Type Sales, Inc.

#### CLEVELAND

Cleveland ATF Type Sales Company

#### DES MOINES

Capitol Printing Ink Company

#### DETROIT

Turner Printing Machinery, Inc.

#### GRAND RAPIDS

The Central Trade Plant of Grand Rapids

#### INDIANAPOLIS

Modern Photo Offset Supply, Inc.

#### KANSAS CITY

Western Typesetting Company, Inc.

#### MILWAUKEE

Milwaukee Printers' Roller Company

#### MINNEAPOLIS

Perfection Type, Inc.

#### ST. LOUIS

Warwick Typographers, Inc.

### SOUTHERN DEALERS:

#### ATLANTA

Southeastern Printers' Supply Company

#### BIRMINGHAM

Dixie Type and Supply Company

#### CHARLOTTE

George R. Keller Company

#### DALLAS

Robert W. Grubbe Company

#### JACKSON, MISS.

Standard Mat Service

#### LITTLE ROCK

Roach Printers' Supply Company

#### MIAMI

Printing and Offset Supply

#### SAN ANTONIO

Texas Type Foundry

### ROCKY MOUNTAIN DEALERS:

#### A. E. HEINSOHN

Offices in: Denver, Phoenix, Salt Lake City

### WEST COAST DEALERS:

#### LOS ANGELES

The Steward Company

#### PORTLAND

A. D. Coy Company, Inc.

#### SAN FRANCISCO

Griffin Brothers, Inc.

#### SEATTLE

A. D. Coy Company, Inc.

### CANADIAN DEALERS:

#### SEARS LIMITED

Offices in: Toronto, Montreal, Vancouver, Winnipeg

**Look for  
this sign**

Type faces shown are:  
Bodoni Bold; Franklin  
Wide; Spartan Med., Heavy,  
Black, Black Condensed



JOHN C. RODENBACH has joined the Du Bois Press, Rochester, N.Y., as sales promotion and direct mail specialist. He formerly was an account executive with the Feldman, Lefler Advertising Agency.



J. C. Rodenbach



T. O. Day

T. O. DAY is the new works manager of Milwaukee operations of Milprint, Inc. Before his appointment, Mr. Day was Milwaukee plant superintendent.

ROBERT B. HANNA, JR., manager of the General Electric Co. broadcasting stations department, is also serving as general manager of the Maqua Co., Schenectady, N.Y., GE's printing department. He will hold the post until the selection of a successor to James A. Westlin, former general manager, who retired Sept. 30.

CHARLES J. BEVAN, vice-president and plant manager of Williams Press, Albany, N.Y., died Sept. 8 at the age of 62. Early in his career, he was with Rumford Press, Concord, N.H., and for many years he was vice-president in charge of manufacturing for Collier's magazine in New York City.

ROLPH CLARK STONE, LTD., Toronto printing firm, has bought a controlling interest in Miller Lithographic Co., also in Toronto.

GOBIN STAIR, whose experience includes copy, design, and production work for printers and publishers, now is directing the creative advertising division of Turck & Reinfeld, Inc., New York City color printer.

VIRGINIA STATE PRINTERS' ASSOCIATION, INC., has set its annual meeting for Feb. 17 and 18 in Richmond.

ALLEN, LANE & SCOTT, Philadelphia letterpress and offset firm, has named three new vice-presidents: FRANK F. BOYLE, in charge of manufacturing; MATTHIAS D. MAULL, in charge of administration; and GOODERHAM L. MC-CORMICK, in charge of sales.

O. H. STARK of Snyder & Black, Inc., New York City offset firm, now is serving on the trade relations and research committee of Point-of-Purchase Advertising Institute.

PHILIP F. PABST and GEORGE C. RELLSTAB have been named vice-presidents in charge of the folding box division of Libbie Printing Co., Boston. Mr.

**Never Underestimate the  
Power of the Pressroom!**



"Time-labor savings,  
efficiency on press—real  
economies with 3M Plates,"

says Joseph Peroutka, Graphic Offset & Print-  
ing Service, Baltimore, Maryland.

Quality can be increased while print-  
ing costs are kept at rock-bottom with  
3M Plates, Joseph Peroutka has dis-  
covered. Joe says: "Real economy is  
achieved with the 3M Plate by the  
time and labor saved in platemaking  
and previously unheard of efficiency  
on the presses. In the extreme tem-  
peratures and year-round humidity of  
Baltimore, we find that the 3M Plate  
gives us none of the problems usually  
encountered with old fashioned zinc  
plates." Improve the quality of your  
jobs and enjoy the savings effected by  
trouble-free operation . . . make your  
next run on 3M Brand grainless, pre-  
sensitized Photo Offset Plates.

*Take the Guesswork out of Presswork*

**"3M" Photo  
Offset Plates**

• • MAIL THIS COUPON TODAY • •

**FREE!**



MINNESOTA MINING & MFG. CO.,  
DEPT. HJ-115BL, ST. PAUL 6, MINN.  
Please send me, without cost or obligation, a  
valuable Pressman's Dampener Gauge and  
Pressman's Guide giving complete informa-  
tion on the use of 3M Plates.

We have \_\_\_\_\_ presses. Position \_\_\_\_\_

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

"3M" is a registered trademark of  
Minnesota Mining & Mfg. Co., St. Paul 6,  
Minn. General Export, 99 Park Ave., New  
York 16, N.Y. In Canada: London, Ont.



Pabst will direct creative services, and Mr. Rellstab will be in charge of manufacturing operations.

HYGRADE PRINTING & STATIONERY CO. has completed a move to new, enlarged quarters at 480 Canal St., New York City.

R. L. POLK & CO., Detroit direct mail firm, has announced three promotions. WALTER J. GARDNER is executive vice-president and general manager of the company's operating divisions; WILLIAM H. BEATTY is vice-president and general manager of the Direct Mail Division; and LAWRENCE G. CHAIT is vice-president for eastern operations of the Direct Mail Division.

ARVEY CORP., Chicago packaging firm, has opened district sales offices in Denver for its printing and laminating divisions.

HERMAN HOLLÄENDER has succeeded his late father, Sidney Holländer, as president of Ever Ready Label Corp., Belleville, N. J. The new president's brother, SIDNEY W. HOLLÄENDER, is vice-president and secretary.

L. N. D. MITCHELL has been appointed sales manager of Franklin Printing Co., Philadelphia.

WARREN R. HANSON, sales manager of Wayside Press, Mendota, Ill., and ROBERT MOSS, production staff head, have been elected to the company's board of directors.

THOMAS L. LUEDERS is the new general sales manager for Paper Manufacturers Co., Philadelphia. Mr. Lueders, who has been with the company since 1945, formerly was a sales representative in New York and New England.

R. G. HALVORSEN, formerly vice-president in charge of sales for Hamilton Manufacturing Co., Two Rivers, Wis., has been elected to the newly-created post of executive vice-president. He also has been named a director of the company.



R. G. Halvorsen



H. Louis Nathan

H. LOUIS NATHAN, former deputy director of the Washington liaison office of the Organization for European Economic Cooperation, now is associated with the New York office of Parsons & Whittemore, Inc., pulp exporting and paper machinery firm.

MILLARD L. FRIDAY, SR., was honored recently for 35 years of service with the E. W. Blatchford division of National Lead Co. Since 1941 he has been in charge of sales of Blatchford type metals and other products for the printing industry.



M. L. Friday, Sr.



Clifford W. Wall

CLIFFORD W. WALL has been appointed to the Washington, D. C., office of Dexter Folder Co.

DON STEWART, president of Stewart Lithographing Co., Los Angeles, has been elected chairman of the Lithograph Section of Printing Industries of Southern California.

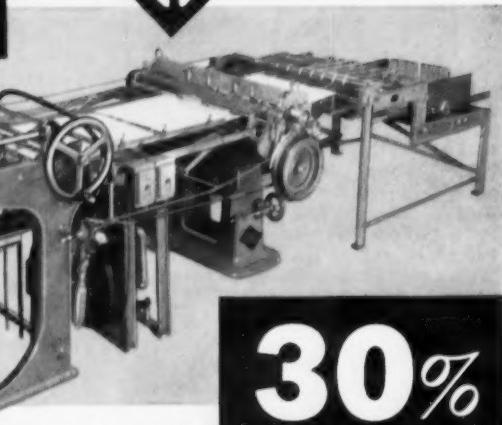
LITHO-GRAPHIC CORP. is a new Milwaukee offset firm established by a group headed by Carroll A. Brussat, president. The company employs 14 persons.

DEMOCRAT PRINTING CO., Madison, Wis., has placed HOWARD ANDERSON in charge of the company's new branch sales office in Milwaukee. Mr. Anderson formerly was with Zimpelman-Zastrow, Inc., Sheboygan.

W. W. WOLFE has been named secretary of Star Press, Shelby, N. C., and will be in charge of production for the company. He formerly was plant manager for Clay Printing Co., Hickory, N. C.

**3 in 1  
COMBINATION  
FEEDER  
PERFORATOR  
JOGGER**

**NEW! Automatic  
BIG PRODUCTION  
N-D UNIT**



Requires only about 5' x 15' floor space. Can be placed against wall.

**30%  
FASTER  
ON STRIKE WORK**

**ONE OPERATOR CAN HANDLE 2 MACHINES**

If it's big production you want, here's your answer . . . the new, improved N-D Combination Feeder-Perforator-Jogger assembly that sets you up to turn out really big volume F-A-S-T! The all-new striker mechanism is the most positive ever devised for a slot hole perforator, and allows a speed increase of MORE THAN 30% on strike work over any other N-D perforator ever built. And it's so simple, so COMPLETELY AUTOMATIC one operator can easily handle 2 such set-ups. The Perforator connected between the Feeder and the Jogger is the new precision 30", 36", 42" or 45" model. Produces 7,500 SHEETS PER HOUR on straight-run work, 17x22 sheet, with proportionate speeds on other sizes. Sheets delivered ready for packaging. It's great unit . . . a remarkable production builder. By all means, check into it.

**Write today for  
latest literature!**

**NYGREN - DAHLY COMPANY**

1422-32 ALTGELD ST. CHICAGO 14, ILL.

## NEW LITERATURE

Those interested in literature described are asked to write direct to the company listed in the item

### Screen Process Portfolio

A recently issued portfolio demonstrates with nine colorful inserts the many Mead and Wheelwright grades of paper that are suited for screen process printing. Grades sampled include Wood Grain cover, Potomac cover, Fibertfold bristol, Ionic blanks, and Mead Sunstorm board.

The portfolio is available free from Mead Sales Co., 118 W. First St., Dayton 2, Ohio.



Portfolio includes samples of silk screen designs

### Making Layouts on Foil

With the growing use of aluminum foil for packages and labels, many designers and layout men are facing problems in producing artwork on this material. To help them, Reynolds Metals Co. has produced a two-part booklet, "Designing With Aluminum Foil—Rendering on Aluminum Foil."

The first section of the booklet gives some specific tips on design features that have been proved best for use on foil, as well as information on printing processes and the use of transparent colors to achieve special effects by overprinting.

The second half of the booklet is aimed specifically at the artist and offers advice on the best materials for rendering on foil. Also included are some rules-of-thumb developed in the Reynolds design department for producing the best layouts on aluminum foil.

A copy of the booklet can be obtained by writing Reynolds Metals Co., 2500 S. Third St., Louisville 1, Ky.

### Type Faces at Work

A new Linotype leaflet, "Type Faces at Work," reviews type preference trends as shown by winning entries in the American Institute of Graphic Arts Textbook and Fifty Books Exhibitions through the past 30 years. The winners ranged from paperbacks to limited editions and from high school and college texts to exacting scientific and educational book typography. The leaflet includes a list of the most popular types and points up the showings

of Linotype's transitional faces during the past 15 years. A table shows various faces and the number of books for which they were used year by year from 1925 to 1955.

Copies can be obtained by writing Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5, N.Y.

### Letterhead Stock Samples

Rising Paper Co., Housatonic, Mass., has produced another of its samplers, "New Letterheads of the Season." The new portfolio contains samples of 11 letterheads on six different finishes and colors of Rising bond. The specimens include one- and two-color jobs printed by

offset and letterpress. On the inside front cover of the portfolio, stock sizes and order data are listed for Rising's Parchment Opaque, Bond and Opaque Bond, and Line Marque stocks.

### Machine Vibration Mountings

A new line of vibration mountings for medium and heavyweight machinery is described in a catalog just issued by T. R. Finn & Co. Known as Finnflex Floating Pillow vibration mountings, the devices were described in THE INLAND PRINTER, September 1955, page 80.

The catalog gives construction details, load capacities, and illustrations of typical installations. Finn engineering services

#### Prints one to four colors in accurate register on all types of flexible, S-T-R-E-T-C-H-Y materials

World's most increasingly popular press for high speed, hairline register printing on all types of paper and packaging materials — especially where stretch is prevalent. Construction embodies single impression cylinder around which is mounted one to six colors. In operation, web locks around cylinder making it practically impossible to print out of register. Automatically controlled electric drives on unwind, in-feed and out-feed units maintain constant web tension. Rewinder features flying splice for roll changes without stoppage. Other features include splash-proof fountains, hydraulic throw-outs, continuous operating ink units and a sheet threading device. Over-head structure houses hot air drying oven, gas jet dryer and cooling rolls. Between color dryers also available. Standard press up to six colors built in any width from 20" to 50" with print repeats from 12" to 36". Choice of 36, 60 or 83" diameter impression cylinder. Larger presses on special order.

#### Check these special features

- ✓ High speed printing up to 6 colors
- ✓ 36, 60 or 83-inch single tympan
- ✓ Constant, one setting color register
- ✓ Automatic tension web controls
- ✓ Low range surface drying
- ✓ Continuous operating splash-proof ink fountains
- ✓ Automatic color throw-outs
- ✓ Prints 20" to 50", repeats up to 36"
- ✓ Continuous smooth drive operation
- ✓ Heavy duty arc-type frame
- ✓ Over-head load for easy accessibility, better drying and handling
- ✓ Flying splice rewinder for continuous operation

Write for  
new general  
line catalog.  
\*\*\*\*\*  
New York  
office:  
55 West  
42nd Street





**Every envelope has TWO sides . . .**

**and this is the**

## **PROFIT SIDE for Printers who use U. S. E. MILL-PRINTED ENVELOPES**

Now you can get more and more orders for printed envelopes—and fill them profitably even when your presses are loaded with other work. Send them to your Envelope Supplier. He'll send them to U.S.E. to be printed at the mill. All you do is write the order, supply layout, artwork and copy, or electros and collect the profit!

More and more of this business will come your way if you use the U.S.E. Envelope Check List Folder with your customers. Ask your Envelope supplier for the whole story.

**Ask for the envelope order, too. If you'd rather not print it, sell the envelopes MILL-PRINTED**

**UNITED STATES ENVELOPE COMPANY**



**SPRINGFIELD 2, MASSACHUSETTS**

**15 Divisions from Coast to Coast**

E-SP

also are described. Copies of the catalog, No. FP-55, can be obtained by writing to the company's Industrial Division at 200 Central Ave., Hawthorne, N. J.

### **Holiday Stationery Portfolio**

A complete kit of holiday stationery items is offered by Goes Lithographing Co. in the form of a giant portfolio. The portfolio contains samples of colorful holiday letterheads, greeting cards, blotters, and currency gift envelopes, all prepared for imprinting. The line of letterheads and folders offers a wide choice of holiday themes.

Also included in the portfolio is "How to Say It and Sell It," a booklet giving specific sales tips—including sample sales letters to be sent to prospects by the printer. Hints are given for adapting and selling the holiday stationery to financial organizations and retailers.

A price list is included in the portfolio, which can be obtained by writing on company letterhead to Goes Lithographing Co., 42 W. 61st St., Chicago 21.

### **Data Sheet on Glue Guns**

The line of FF glue guns, for applying adhesives under pressure, is pictured and detailed in a data sheet produced by the John P. Fox Co., 5514 York Blvd., Los Angeles 42. The FF guns, available in a wide range of stock and custom sizes for production-line gluing operations, apply adhesives under air pressure.

### **Letterhead Sample Portfolio**

A portfolio of outstanding letterheads has been produced by Byron Weston Co. to demonstrate the characteristics of its new laid watermark stock, Weston's Hand Weave.

Letterhead samples in the portfolio, which is designed to fit a standard file drawer, were produced by letterpress, offset, and die-stamp engraving. Letterhead-size specimen sheets also are included to demonstrate the range of colors and weights in which the stock is available.

A copy of the portfolio can be obtained by writing the company at Dalton, Mass.

### **Offset Stock Sampler**

Mead Corp., 118 W. First St., Dayton 2, Ohio, has issued a color bulletin printed by offset lithography on Mostrite Offset, regular finish, substance 80. The text recommends this stock for its high white color, uniform texture, printing contrast, body, and depth of illustrations on high-speed runs.

### **Present-Day Role of Paper**

For every new use of paper and paperboard, there is an instant demand for paper materials to boost its sales—price lists advertising literature, catalogs, accounting forms, and correspondence. That's the theme of "Paper and Progress," a booklet published by the Mead Corp., 118 W. First St., Dayton 2, Ohio.

The booklet tells the story of the growing use of paper in every phase of life. Consumption now is about 400 pounds a year for each person in the country, says

the booklet, and that figure is expected to jump to 500 pounds by 1975. The 32 pages in the booklet, consisting predominantly of pictures, show many of the thousands of uses to which paper and paper products are put.

#### New Line of Sample Books

Eastern Corp., Bangor, Me., has issued a new line of sample books covering Atlantic, Manifest and Volume grades of paper. The books represent a complete restyling of the company's entire line of sample book materials, which are distributed by paper merchants in more than 60 cities.

Covers show illustrations of 12 famous clipper ships done by Kenneth Erskine Crook, Boston marine artist. His original silhouettes were presented to the Penobscot Marine Museum, Searsport, Me. The presentation was made by T. R. Probst, vice-president and manager of mills, and Harry Morrison of Eastern Corp.

#### Care of Hollow Drills

Available from E. P. Lawson Co., 426 W. 33rd St., New York, or 628 S. Dearborn St., Chicago, is an illustrated booklet telling how to clean, lubricate, sharpen, and care for the company's hollow drills. The booklet shows views of the Lawson heavy-duty, multiple-head drilling machine and the precision hollow drill sharpener.

#### Linotype Mixer Operation

A new bulletin describes the Model 29 and 30 Mixer Linotypes. Printed in three colors, the booklet tells how the machines were designed to deliver intricate mixed composition at keyboard speed. Photos and drawings show engineering features. There are actual-size illustrations of book, advertising, and newspaper copy set on these machines. The bulletin is available from Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5, N.Y.

#### Miehle Lithoprint Booklet

Miehle Printing Press & Mfg. Co. has published a new booklet, "A New Combination for Greater Printing Profits," describing the Miehle No. 17 Lithoprint press. In addition to describing features of the press, the booklet illustrates and outlines many of the offset plates and platemaking techniques that can be used with the press.

The company says that the booklet was designed primarily as a descriptive piece but that it will give the printer many ideas for utilizing the Lithoprint and simplified platemaking techniques in producing low-cost, high-quality work.

Copies of the booklet can be obtained by writing direct to the company at 2011 W. Hastings St., Chicago 8.

#### Color Art Materials

Bourges Color Corp. has produced three publications for printers and production men interested in effective color copy. The full-color "Bourges Booklet" has 16 illustrated pages of new ideas in layout, package design, retouching black-

and-white photographs, and the preparation of economical pre-separated art.

Artists are offered a more detailed description of Bourges techniques in "How to Use Bourges Art Materials," an outline of the latest techniques in preparing pre-separated art for line and halftone work.

Of particular interest to production men is "Repro Data for the Bourges Process," a three-page information sheet on the reproduction of copy prepared with Bourges art materials.

Copies of all three publications can be obtained from art supply stores or direct from Bourges Color Corp., 80 Fifth Ave., New York 11.

#### New ATF Specimen Catalog

American Type Founders has published a typographic planning guide for use by printers, typographers, art directors, and production men. Called "Design With Type," the book includes specimens of all

ATF types, ornaments, and borders currently being manufactured.

ATF says the new guide reflects the changing trends in type design and type use since its previous specimen book was published. To keep this volume up to date, it has been issued in loose-leaf format. ATF plans to publish new specimen sections from time to time as new type faces or size ranges are introduced.

The price of the book is \$5, and it can be obtained from American Type Founders Co., 200 Elmora Ave., Elizabeth, N.J.

#### Electric Fork Trucks

Fast, maneuverable electric fork trucks with capacities of 1,500, 2,000, and 2,500 pounds are described in a new bulletin available from Baker-Raulang Co., Cleveland 2, Ohio. In its six pages, Bulletin 1327D describes Baker's FS line of battery-powered trucks, designed to com-

**Why Blatchford make-ups go fast and easy**

Made up on the Base and photographed actual size, this advertisement shows some things you can do with Blatchford

1. Anchor small unbeveled plates on all four sides, only 9 points margin needed (above).
2. More anchorage opportunity . . . 4 Catches inside, 4 Catches outside this "hollow" square.
3. Spot and anchor plates as tiny as a dime . . . or as oddly shaped as this arrow.
4. Catch holes in the chase handle plates that lap over.

Blatchford "Honeycomb" Base saves time and money . . . not only in form make-up, but in registration and during press runs, too. Write for new booklet.

\* \* \*

Blatchford Division — National Lead Company — Atlanta, Chicago, Cincinnati, Cleveland, Dallas, St. Louis; Eastern U.S. and New England; E. W. Blatchford Co., New York City; Pacific Coast: Morris P. Kirk & Son, Inc., Los Angeles, Emeryville (Calif.), Portland, Seattle, Phoenix, Salt Lake City.

**Blatchford Base**  
Magnesium or Standard Metal

# FLECO PAKE

BUILT TO PRINT BY LETTERPRESS,  
OFFSET OR MULTILITH  
IDEAL FOR CATALOGUES, FORMS,  
BROADSIDES AND LETTERHEADS  
STRONG - OPAQUE - BRILLIANT -  
ONE FINISH FOR MANY JOBS

STOCKED IN WRITING AND BOOK  
PAPER SIZES—16# AND 20# BASIS  
WHITE ONLY

MANUFACTURED BY

**FLETCHER**



PAPER COMPANY  
ALPENA, MICHIGAN

bine speed and maneuverability with ease of operation and maintenance.

The bulletin gives tables of dimensions, capacities, weights, and speeds, as well as details of design and construction.

#### Operation of Hydraquadder

A new illustrated color folder describes Linotype's Hydraquadder operation by mechanical knob, electric push-button or automatic tape control, and stresses features of the electric method such as the printed circuit and interchangeable relays designed to ensure trouble-free operation and easy servicing. A sample of quadded matter is used to compare the number of keys punched with and without the Hydraquadder. This exhibit was designed to show that the operator using the Hydraquadder punched 46 per cent fewer keys. The folder is available from Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5, N.Y.

#### Film on Pack Turnover

Of particular interest to metal decorators, a new film produced by Dexter Folder Co. shows the company's pack-turnover device in action. The machine is designed to turn over a full pallet of metal sheets for backup printing. Also shown in the film is the old way of turning individual sheets by means of a paddle-wheel turnover. Showings of the film can be arranged by writing the company at Pearl River, N.Y.

Statement of the Ownership, Management, and Circulation Required by the Act of Congress of August 24, 1912, as Amended by the Acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233) of

THE INLAND PRINTER  
published monthly at Chicago, Illinois,  
for October 1, 1955

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher: Maclean-Hunter Publishing Corporation, Chicago, Illinois.

Editor: Wayne V. Harsha, Hazel Crest, Illinois.

Managing Editor: None.

Business Manager: Joseph J. O'Neill, Lombard, Illinois.

2. The owner is: Maclean-Hunter Publishing Corp., 309 W. Jackson Blvd., Chicago 6, Ill. The stockholders of the Maclean-Hunter Publishing Corp. are P. D. Allen, 255 Locust Rd., Winnetka, Ill.; R. K. Davis, 548 W. 58th St., Hinsdale, Ill.; F. S. Chalmers, 86 Chestnut Park, Toronto, Ont., Canada; Horace T. Hunter, 120 Inglewood Drive, Toronto, Ont., Canada; Maclean-Hunter Publishing Co., Ltd., 481 University Ave., Toronto, Ont., Canada.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semi-weekly, and tri-weekly newspapers only.)

WAYNE V. HARSHA, Editor.  
Sworn to and subscribed before me this 1st day of October, 1955.  
(SEAL) CLARA M. BROCKSCHMIDT, Notary Public.  
(My commission expires March 13, 1956.)

**GRAPHIC ARTS INDUSTRY, INC.**  
A NON-PROFIT ORGANIZATION SINCE 1877

SALES PROBLEMS      LABOR RELATIONS      PRODUCTION PROBLEMS      BUSINESS REORGANIZATIONS      PERSONNEL PLACEMENT      PLANT LAYOUTS      COST SYSTEMS      APPRAISALS

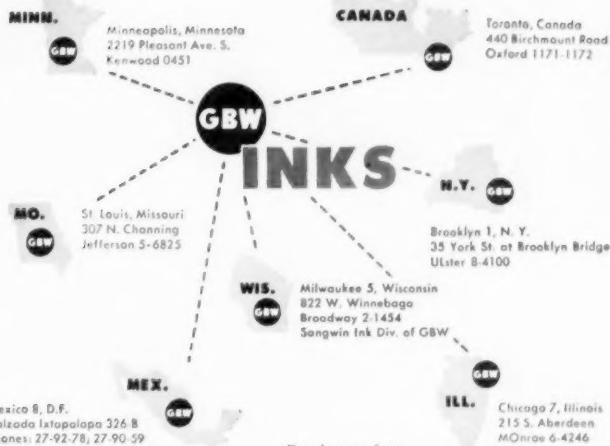
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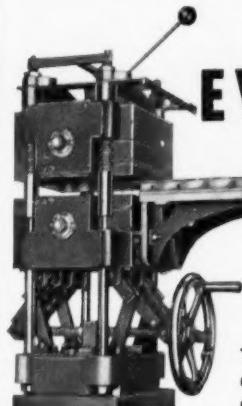
For the very finest  
in printing inks contact your nearest factory

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### SPECIALTIES

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| Inkbutter             | Harris Chemicals      |
| Duall Binding Varnish | Offset Blankets       |
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| Duall Dryer           | Speedinx Black        |
| Scratch Proof Dryer   | Kwik Blanket Solution |

### MAKE YOUR OWN RUBBER PLATES IN THE EVA-PRESS



Available in 110 volt,  
220 volt, or other  
specifications

#### SPECIFICATIONS

- Plates 11" x 13".
- Inside chase 10" x 12".
- Over 50 tons uniform pressure.
- Electrically heated—thermoelectrically controlled.
- Requires 17" x 28" floor space.
- Stands 37" high.
- Mounts on bench 23" high.
- Shipping weight 600 lbs.

- EASY TO OPERATE
- ECONOMICAL
- PRECISION MADE
- FAST

The EVA-PRESS makes it economical for every printer to make and print from rubber plates. Years of development and testing stand behind every EVA-PRESS. A quality press that makes both matrices and rubber plates. Only 4 minutes actual operator's time; 20 minutes vulcanizing while operator does other work. Makes rubber plates of any desired thickness for use in letterpress and offset presses.

**AMERICAN EVATYPE CORP.**  
735 OSTERMAN AVENUE  
DEERFIELD, ILLINOIS



### Save time with an ATF Type Kit

Here's the quickest, easiest way to compare, trace, fit and specify type.

86 ATF alphabet cards in sturdy walnut-finish box illustrate 47 ATF faces, caps, lower case, figures, punctuation, shoulder, character per pica, sizes 12 to 72 point.

Price for this time-saving visualizer is only \$5.00.  
Send check or money order to:

AMERICAN TYPE FOUNDERS  
200 Elmora Avenue, Elizabeth, N.J.

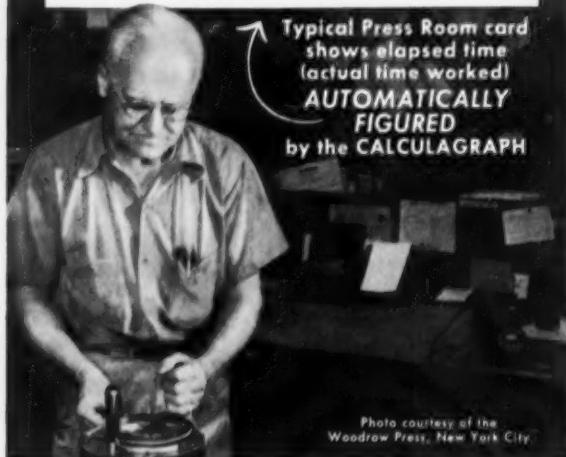


Type faces shown are: News Gothic Condensed; Bodoni; News Gothic,

# CALCULAGRAPH

- puts the finger on  
TIME COST!

TIME EMPLOYED	COMMENCED	PRESS No.
		Clock No.
		Job No.
		CUSTOMER
IMPRESSIONS		
<input type="checkbox"/> 100—REGISTERING <input type="checkbox"/> 101—WASH-UP FOR CUSTOMER <input type="checkbox"/> 102—MAKE READY <input type="checkbox"/> 103—RUNNING <input type="checkbox"/> 104—HOLDING PRESS FOR CUSTOMER OK		
<input type="checkbox"/> 105—HOLDING PRESS FOR COM- POSING ROOM CHANGES <input type="checkbox"/> 106—IDLE <input type="checkbox"/> 107—REMARKS		



**CALCULAGRAPH**  
provides accurate cost data  
**ON EACH JOB!**

Now you can time all press room operations, accurately to the minute. Calculagraph supplies automatically computed elapsed time records on printed cards—eliminates clerical errors and saves the time of your skilled workers.

#### Get the Money Saving Facts on Calculagraph

Write today for illustrated Brochures and sample time cards used by leading printers, lithographers and engravers.

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**CALCULAGRAPH COMPANY**

306 SUSSEX ST., HARRISON, NEW JERSEY

STANDARD OF ACCURACY SINCE 1892

## SNAP-DRI BLACKS AND COLORS

SNAP-DRI INKS, formulated especially for coated stocks, are a boon to the printer who must work on close production schedules. Ink films set so quickly that work may be backed up immediately and delivered to the customer on delivery from the press. G P I Snap-Dri inks are unique in that they have conventional ink viscosity and are recognized as the finest development in instantaneous setting inks. Write for details and send stock for sample proofing.

A Division of Chemical Corporation

**General Printing Ink Company**

10th Street and 44th Avenue  
Long Island City 1, New York

Offices and Service Plants in Principal Cities

#### DIVISIONS OF SUN CHEMICAL CORPORATION

HORN • HUDSON • WILLEY (paints, maintenance and construction materials, industrial coatings) • WARWICK (textile and industrial chemicals) • WARWICK WAX (refiners of specialty waxes) • RUTHERFORD (lithographic equipment) • SUM SUPPLY (lithographic supplies) • GENERAL PRINTING INK (Sigmund Ohman • Fuchs & Lang • Eagle • American • Kelly • Chemical Color & Supply Inks) • MURRILL (news inks) • ELECTRO TECHNICAL PRODUCTS (coatings and plastics) • PIGMENTS DIVISION (pigments for paints, plastics, printing inks of all kinds)

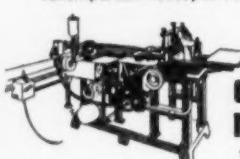
## MASS MAIL

The CHESHIRE Way\*

• Automatically attach addressed labels at operating speeds up to 18,000 per hour. Faster, more accurate than any other method, hand or machine. Opens mail room bottlenecks, maintains schedules, reduces subscription complaints.

100,000,000 mailings per month on Cheshire machines. Earlier models still operating after 24 years' constant use.

\* An addition to, not a replacement of, your present addressing system. Apply rollstrip or continuous pack form labels.



**CHESHIRE MAILING  
MACHINES, INC.**

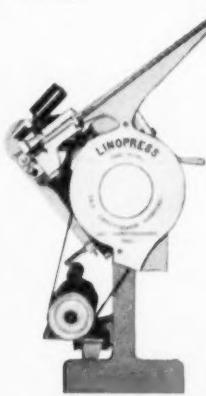
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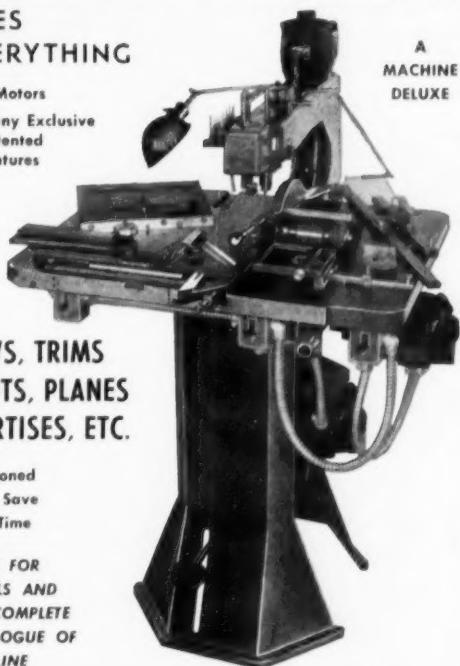
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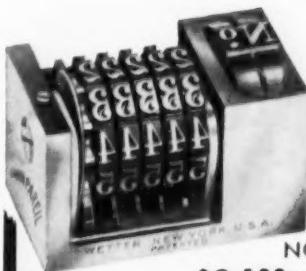
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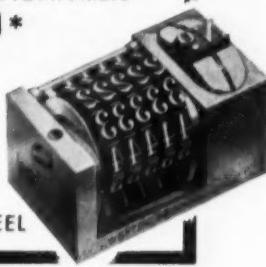
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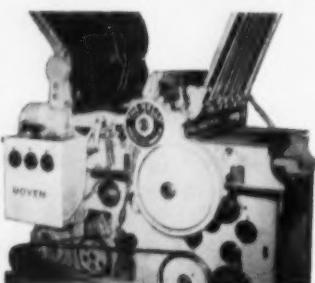
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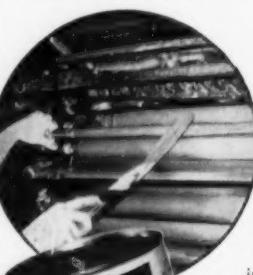
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THE INLAND PRINTER'S

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Copy must be received at 309 W. Jackson Blvd., Chicago 6, Ill., by the 18th of the month preceding date of publication.

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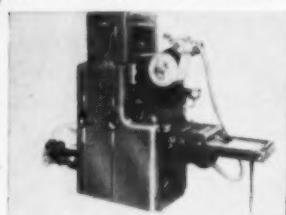
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And you, too, Mr. Printer, can do professional embossing on your regular job presses if you order STEWART'S EMBOSSING BOARDS from The Inland Printer. A booklet giving full instructions is included with every order. Don't let those extra profits walk out the door. Add richness to your printing and dollars to your cash register by accepting with confidence every job of die embossing.

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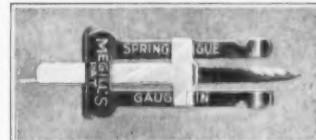
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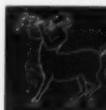
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**FULLY QUALIFIED** letterpress superintendent desires to make a change as superintendent or production manager in a fair sized plant. I am thoroughly experienced in high grade printing. Full resume and references presented on request. Box N-93, Inland Printer, 309 W. Jackson Blvd., Chicago 6, Ill.

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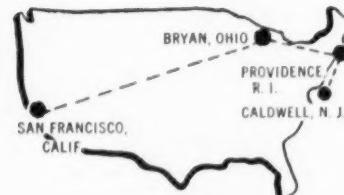
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# THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ By 1965, the printing and lithographing business is likely to run a minimum of 25 per cent over 1955. Unaccustomed as we are to sticking our neck out for 10-year predictions, we decided to let Peter S. Nagan, who managing edits *Report on the Business Outlook*, do it, and so he did as the keynote address at last month's Printing Industry of America convention.

Not only did Mr. Nagan stick his neck out; he virtually stretched himself out horizontally, hanging on by his Achilles' heel. Some of the things he said:

"It's safe to say that printing's volume will grow—and grow substantially in the next 10 years. The big question in my mind is—will it grow as fast as business generally? Or, in other words, will it grow as fast as it should?

"If the trends of the past 15 years are any guide, I'm afraid the answer would be NO. Printing won't be expanding as much as it should. In fact, it would grow only three-fourths as fast.

"Here's what the record shows: During the past 15 years, all manufacturing increased its share of the nation's total business from 27 per cent to 33 per cent. At the same time, printing's share of manufacturing dropped from nearly 4 per cent to 2½ per cent.

"Some of the reasons for the shrinkage in printing's relative importance are obvious. Radio and television are competing with the printed word for the individual's time—that's one.

"Another possible explanation, though, may be this: Printers haven't been investing enough in new and modern plants and equipment. Their outlays haven't kept pace with their sales or the volume of business they do. In fact, the record shows that they have seldom spent as much as 80 per cent of the amount the sales figures indicate is necessary, if the industry is just to hold its own. And, in 1953—the biggest expansion year in American history up to the present—they spent less than 60 per cent of what their sales volume would lead you to expect. This at least suggests that efficiency may be suffering, costs getting too high, and that customers may be giving new business to other media.

"Now, assuming that these trends continue—that printing's share of total business drops as its capital investment lags—what might this mean for printing sales in 1965? Well, they would be up 25 per cent to 26 per cent over this year's on the average. That may sound good. But it's no cause for comfort. In the same period, the rest of business will be enjoying gains of 35 per cent or more.

"Looking over the broad range of technological and other changes that are coming, it's clear that printing doesn't have to be content with lagging behind the crowd. For one thing, the trend toward preparation of food means

more packaging, with all that this implies for printers in that section of the industry. For another thing, the new wrinkles in durables marketing mean more pre-selling—that is, more advertising. And it won't just be newspapers or television that benefit.

"Then, too, the increasing complexity of our economy and government means that paperwork will continue to grow—despite the introduction of electronic computers. And, as complexity increases, there'll be a mushroom growth of technical and educational printing—books, manuals, instructions, trade bulletins, etc.

"So printing needn't lose out—if it can keep its costs and prices down with new equipment and new methods, and if it can keep the quality of its services up. This involves selling, too—harder selling—showing potential buyers how printing can help them cash in more heavily on the wonderful opportunities ahead."

★ Some Southern California printers are unhappy with the printing machinery manufacturers because they either can't or don't supply parts fast enough when a piece of equipment breaks down.

The Printing Industries Association of Los Angeles sent out a questionnaire to 250 printers, and some of the answers that came back would make the printing machinery manufacturers' hair curl. The survey was conducted by the PIA general manager, Henry Henneberg, whose members were becoming increasingly concerned over the deteriorating parts service situation in Southern California.

One printer wrote that he disposed of two presses only because he was unable to get parts or service. He replaced them with units from a manufacturer whose service was better.

Another printer said all companies are bad and singled out one as the worst. He's getting parts made locally.

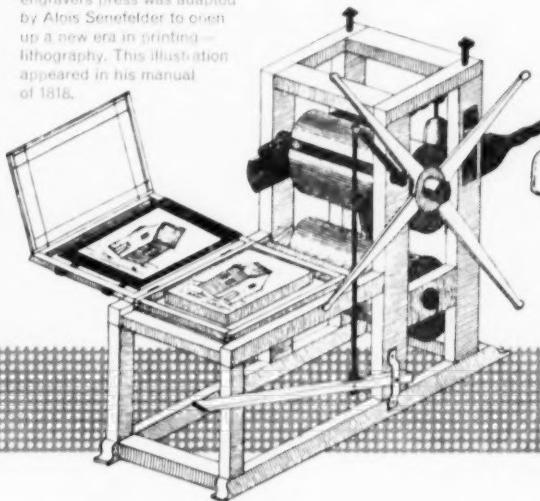
Most printers complained that it took far too much time to get parts direct from the factory, particularly when they couldn't be supplied from regional parts depots.

It appears that most of the printers were complaining of press manufacturers and their failure to service or ship parts for their equipment promptly.

Now, if there's anything that makes a printer's blood boil, it's a press down with thousands of impressions waiting—not to mention an irate customer who keeps howling for delivery.

It would behoove printing equipment manufacturers generally, and the press makers in particular, to get busy on this problem immediately. There's no sane reason why, in this day of air freight and air express, why it should take two weeks for a printer to get parts from a factory even several thousand miles away.

In 1796 the old style engravers press was adapted by Alois Senefelder to open up a new era in printing—lithography. This illustration appeared in his manual of 1818.



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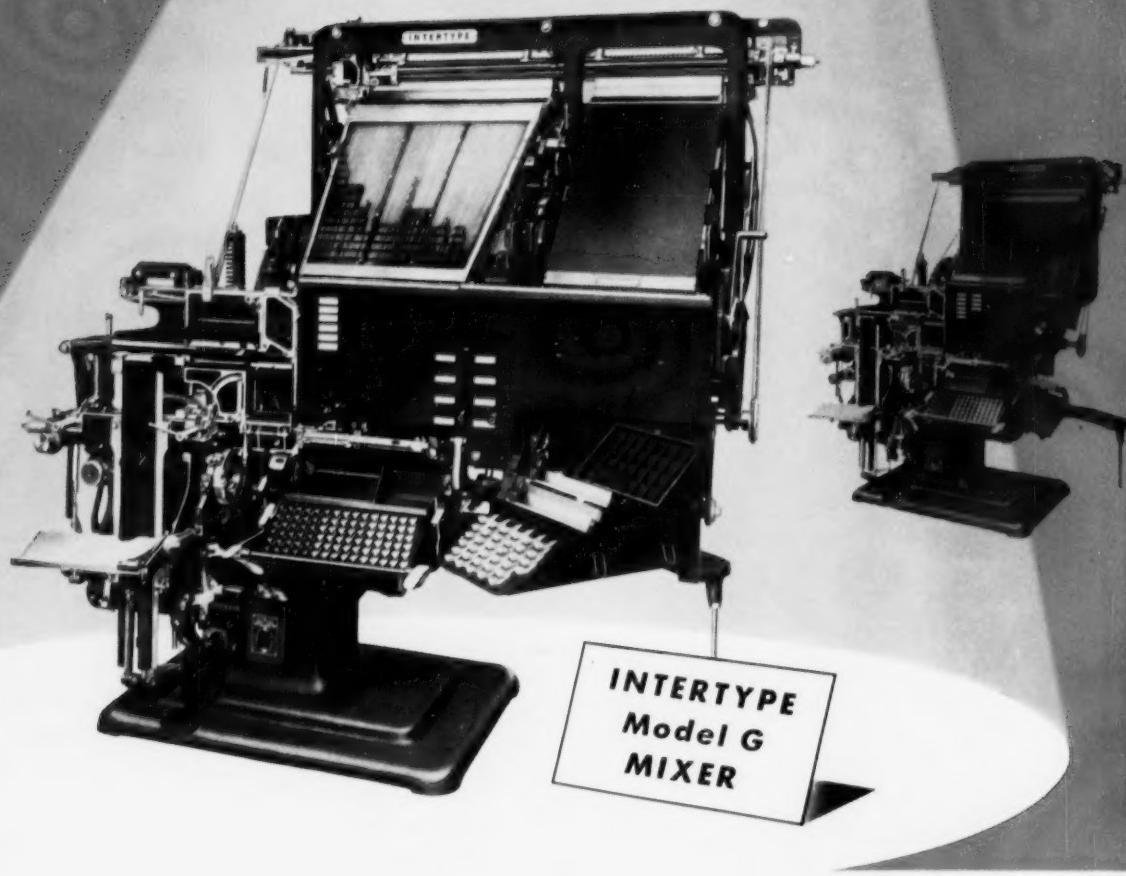
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